



312

Number 1: 312 S. TALBOT STREET - LEONARD FUNERAL HOME

Notes:

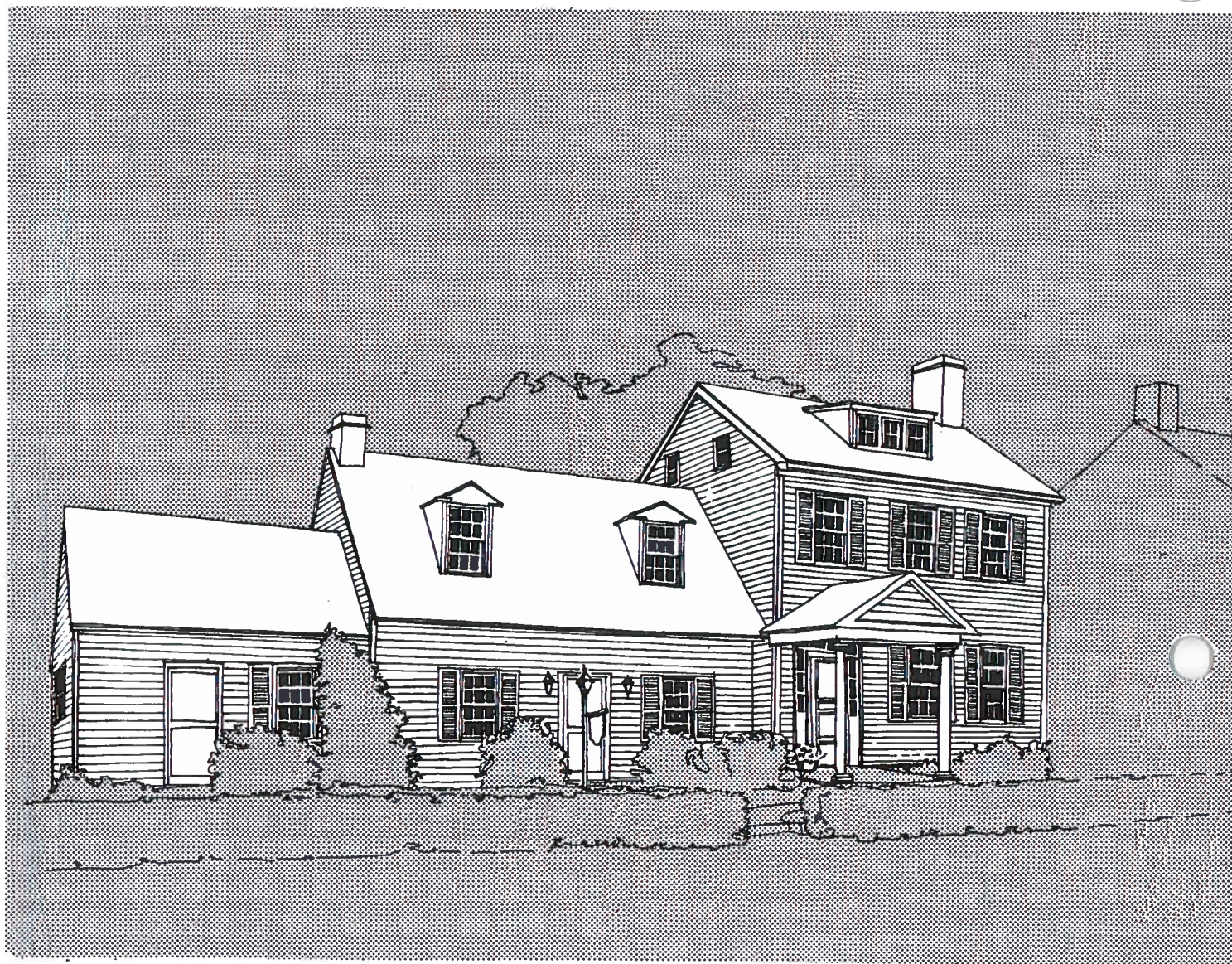
In his State Historic Sites Inventory Form, Paul Touart describes the significance of this building in the following way: "The Leonard Funeral Home is a significant telescope house, one of only a few that still stand in St. Michaels. The three-part frame house has retained its essential exterior integrity in form and materials. According to family tradition, the center section comprises the original house, while the main house was added during the third quarter of the nineteenth century. The shortest section, reputed to be the oldest, was moved up to the house from a different site. This developmental pattern illustrates an important point concerning telescope houses, in that each example developed in an individual manner, in contrast to the popular image of the little to big order of construction."

The building appears on the 1877 Atlas map of St. Michaels. It was shown on the 1891 map with all three sections but without a porch. A shed was located at the corner of Grace and Talbot Streets. The same configuration including the shed was shown in 1901. In 1907 the shed had disappeared. The 1927 map showed a porch across the front of the main portion of the building.

An early photograph shows large shade trees in the front yard, a hipped porch roof supported by three columns, and a masonry chimney on the face of the southern gable of the main portion of the house. Seamed metal roofs are shown in the photograph.

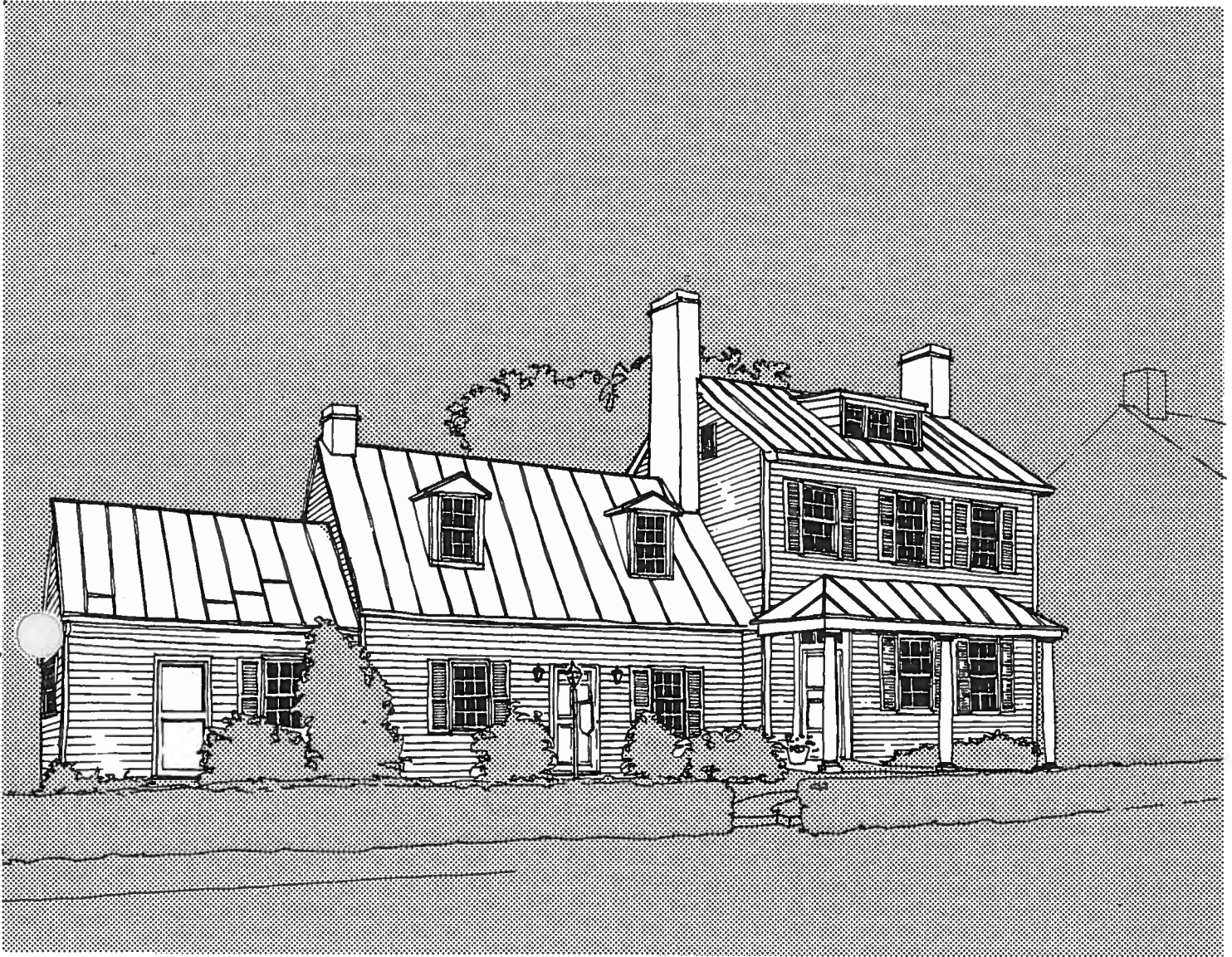
Paul Touart estimates that the main portion of the house was built c. 1850-1860. The house includes a masonry foundation and frame structure clad with weatherboards and a series of three gabled roofs.

The main portion of the house is a two-story, three bay structure with a gabled roof of medium pitch. The entrance is in the bay at the south end and is sheltered by a gabled front porch supported by Tuscan columns. The entrance is a five paneled door with sidelights and transom with five lights. Six-over-six double hung windows pierce the



312 SOUTH TALBOT

1. This drawing shows the building as it appeared in 1987



312 SOUTH TALBOT

1. This drawing shows the building as it appeared in an early photograph

front facade on both floors. A shed dormer with three four light sash is located at the center of the roof.

A windowless, flush gabled end wall covers a masonry chimney at the north end of the house. The southern gable has two small windows at the attic level that flanked an exterior chimney in the past. This chimney has been removed.

The center portion of the house, thought to be the first built on this site, is a simple three-bay, one and a half story, steep gable roofed cottage. A single door without sidelights or transom is at the center. Two gabled dormer windows are located above the six-over-six double hung windows in the end bay on the ground floor.

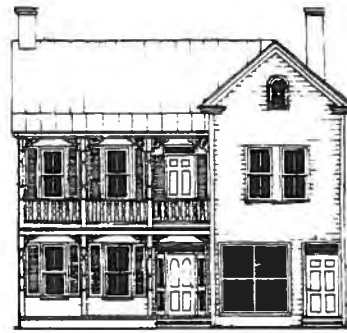
The small wing at the south end of the building has two asymmetrical bays and a gabled roof not quite as steep as the center portion. A simple door is at the southern bay. The gabled end wall at the south side of this wing has windows on the first floor and in the attic.

The building is clad in painted wood lap siding with corner boards and minimal trim. The windows on the Talbot Street are all flanked by louvered wood shutters.

Suggestions:

This house has been well maintained and preserved over the years and is a beautiful example of mid-nineteenth century domestic architecture. The existing front porch is probably more appropriate for the house today than the porch shown in the sketch made of the early photograph. Similarly, the early chimney on the south wall of the main portion is not missed. Shade trees, once in front of this building would contribute significantly to the character of the street if they could be replanted.

The sketches of the house as it is today and as it was earlier in this century are included in this study to show the building at two periods. The different porch designs greatly affect the appearance of the house. The existing design is very appropriate and supports the character of the Historic Area. If however, a future owner were interested in changing the appearance of the house the early photograph offers an alternative. The maps suggest that at one time there were no porches at all.



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Number 2: 310 S. TALBOT STREET - VALERIE'S SALTBOX

Notes:

The 1891 map showed four buildings between the telescope house which is now the Leonard Funeral Home and the Sardis M. E. Church which is now St. Luke's. The 1901 map showed the present building clearly in place and a small shop with a bay front close to its northern side. This map also shows that the projecting northern side of the house housed a barber shop. There were no changes shown on the 1907 map. The 1927 map showed the house but did not indicate the shop. The little shop next door has been replaced by one that has no bay.

Two early photographs show the ell-shaped house as it was depicted on the maps. The porch and second floor gallery were tucked into the corner made by the ell. One of the photographs shows a barber pole beside the door of the shop. On the other photograph, is Sarah Yeaman's caption stating that the house "was once the home of an insurance agent named James Morris. The Morris family shared the building with the St. Michaels Town Office which occupied the first floor storefront."

The early house had two stories. The projecting gabled end housing the shop on the ground floor had a steeply pitched roof. The entrance to the shop was through a pair of narrow wood doors with two lights in the upper portion of each. The lower part of these doors held raised wooden panels. A transom was above the doors aligning the opening with the trim of the window beside them. The doors were served by a pair of screen doors with extremely narrow wood rails and stiles. The shop window was a large rectangle with four fixed lights held in narrow wood muntins. On the second floor a pair of tall narrow two-over-two windows lit the front room. An arched head two-over-two window served the attic.

The old photographs indicate that two full-length steps provided access to the front porch. The porch and the gallery above are supported on three turned posts, each creating three vertical bays for the southern end of the house. The north bay next to the projecting portion of the house is the entrance bay. The front door is a four panel door with arched upper panels. The door is flanked by narrow sidelights and an equally narrow transom caps the entrance. Two tall narrow two-over-two windows with adjustable louver shutters are to the left of the entrance.



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This drawing shows the building as it appeared in 1987



THE SOUTH TALBOT HOUSE

O SOUTH TALBOT

This drawing shows the building as it appeared in an early photograph

On the second floor the same configuration of door and windows occurs. An additional window at the end of the porch serves the projecting front room over the shop. The gallery rail has sawed balusters that seem to be very similar to those at 214 S. Talbot Street. Both the porch and gallery posts have nicely proportioned sawed scroll brackets. The gallery roof slopes slightly toward Talbot Street.

The south gable end of the house has a single shuttered window toward the rear on each floor and a pair of arched head two-over-two windows in the attic.

The eaves at both gables are boxed and have short returns at the cornice level. Two masonry chimneys with double corbeled caps pierce the shingled roof. The chimney at the south end has a half round masonry hood. The house is clad with weatherboarding. Corner and frieze boards stop the siding.

The sketch included here was drawn from a photograph of the building as it appeared as a barber shop. The photograph that shows the barber pole also shows a simple square balustered rail between the posts in the two porch bays to the left of the entrance. The two steps however still cross the entire width of the porch. This photograph shows a single light storm door on the entrance to the residence portion of the house. Also, the shutters on the upper level of the south end had been removed by this time. This photograph also shows a street light suspended from a pole at the north side of the house. The light has a wide circular reflector with an scalloped edge.

In recent years a great deal has changed. The second floor gallery has been removed, the porch enclosed and a heavy mansard hood built over the shop entrance at the north side of the building. The projecting gable end has lost its arch top window and the original windows on the second floor have been replaced by a pair of windows with very different proportions. Large picture windows with colonial grids have replaced the windows on the first floor and new siding with a narrow corner trim has taken the place of the original weatherboard and cornerboards. The chimney caps and hood are gone.

Suggestions:

The original house was a particularly fine example of late nineteenth century architecture on Maryland's Eastern Shore. If an attempt could be made to return some or all of the original detail to the building it would contribute greatly to the character of the Historic Area. The position of the house at the head of Mulberry Street is of particular importance to the townscape. The basic frame of the original house remains in spite of the many changes.

If the upper portion of the structure could be rehabilitated with windows of the same form, proportion and size as the original, and the siding returned, a great deal would be accomplished.

The removal of the mansard hood would reveal the original tall narrow form of the projecting wing of the original house. The original shop entrance and window could be returned.

The recreation of the original porch and gallery would be a considerable undertaking. In the mean time the windows lighting the enclosed porch space could be reworked to have proportions more sympathetic to the character of the historic area.

The sketches show the building as it is today and how it appeared in one of the early photographs. They are included to show how much a building can change over almost a hundred years of life.



411

Number 3: 411 S. TALBOT STREET - THE BOOK NOOK

Note:

This house seems to appear shown on the 1877 Atlas. On the 1891 map, the house and porch were shown but there is only a small wing projecting to the rear. In 1901 and 1907 the map showed a much longer rear addition. In 1927 the two story house with porch, gallery and extremely long rear wing are shown. A shed is also shown at the rear of the lot.

The existing house has changed very little during the past century. The current owner has been careful not to alter its original form, finish or detail.

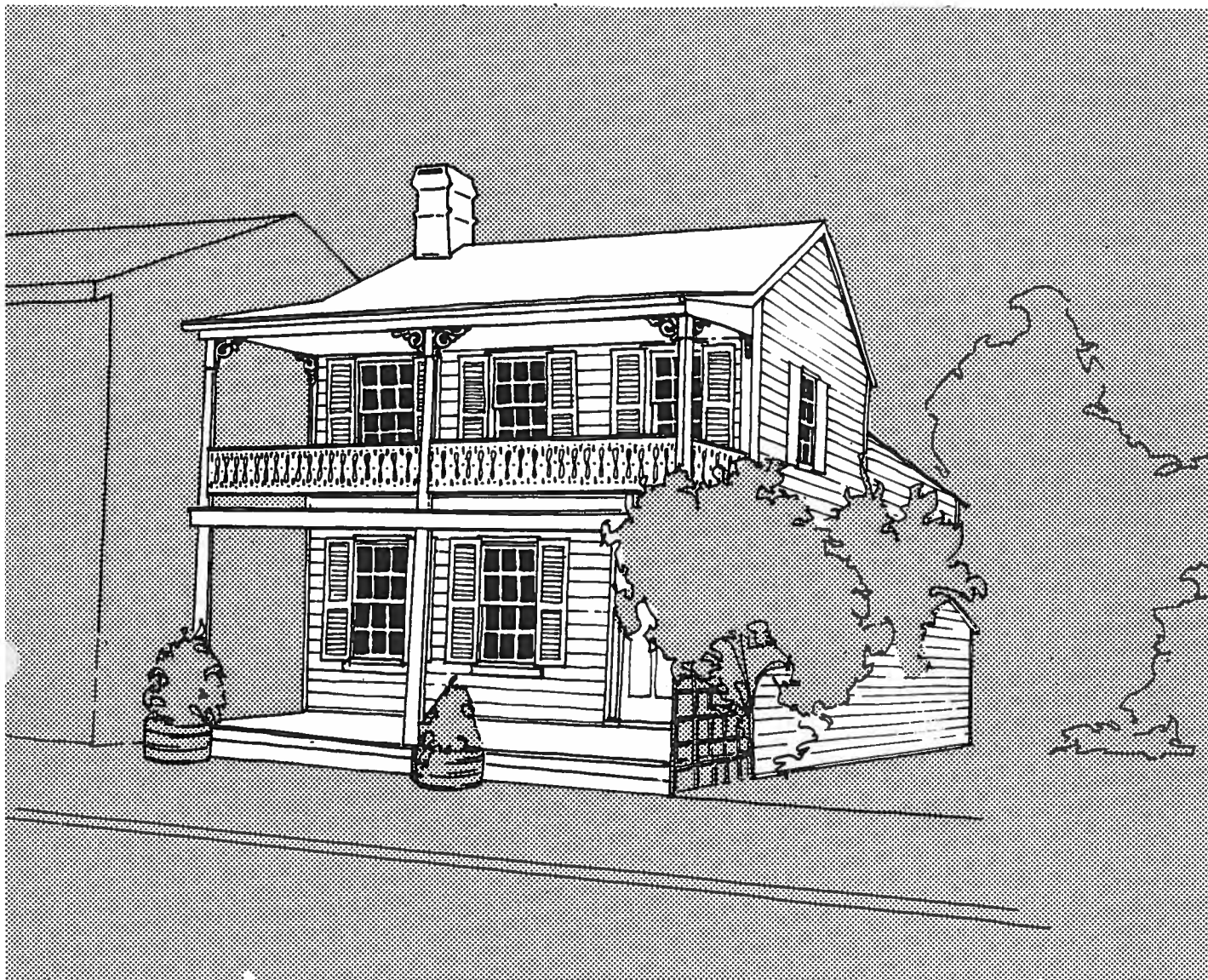
It is a small two story frame house resting on a minimal masonry foundation. Its gabled roof ridge is parallel to Talbot Street. The front of the house is covered with a porch and second floor gallery. Each is supported by three square wood posts. The house has a three bay facade with the entrance at the far right. The panelled front door is exceptional. Narrow sidelights and a transom frame the door. To the left of the door are two six-over-six windows with adjustable louver shutters and deep sills. The second floor gallery facade is similar except that the door is not embellished with sidelights or transom. The gallery has a transom sawed baluster rail and finely articulated scroll brackets at the post tops.

The porch roof has a minimum slope toward Talbot Street. The main roof is clad with shingles and the walls of the house are covered with weatherboard. Wide cornerboards mark the corners and receive the porch brackets. A beautifully shaped chimney pierces the roof at the north end of the roof ridge.

Suggestions:

Every effort should be made to preserve and maintain this house. The foundation and basic framing members should be checked and repaired if necessary. The wooden porch floor framing and decking could be also checked and repairs made where necessary.

Each of the building components, the doors, windows, siding, trim and masonry elements should be recorded, inspected, maintained and repaired as required.



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is drawing shows the building as it appeared in 1987

The aluminum storm/screen door could be replaced by a simple door with painted wood rails and stiles that would not detract from the design of the front door.

If a brick sidewalk is built in front of this house a brick step the full length of the front porch might be included.

The sketch of this building is included to show an excellent example of a small St. Michaels dwelling of the late nineteenth century.



305

Number 4: 305 S. TALBOT STREET - THE MARYLAND NATIONAL BANK

Notes:

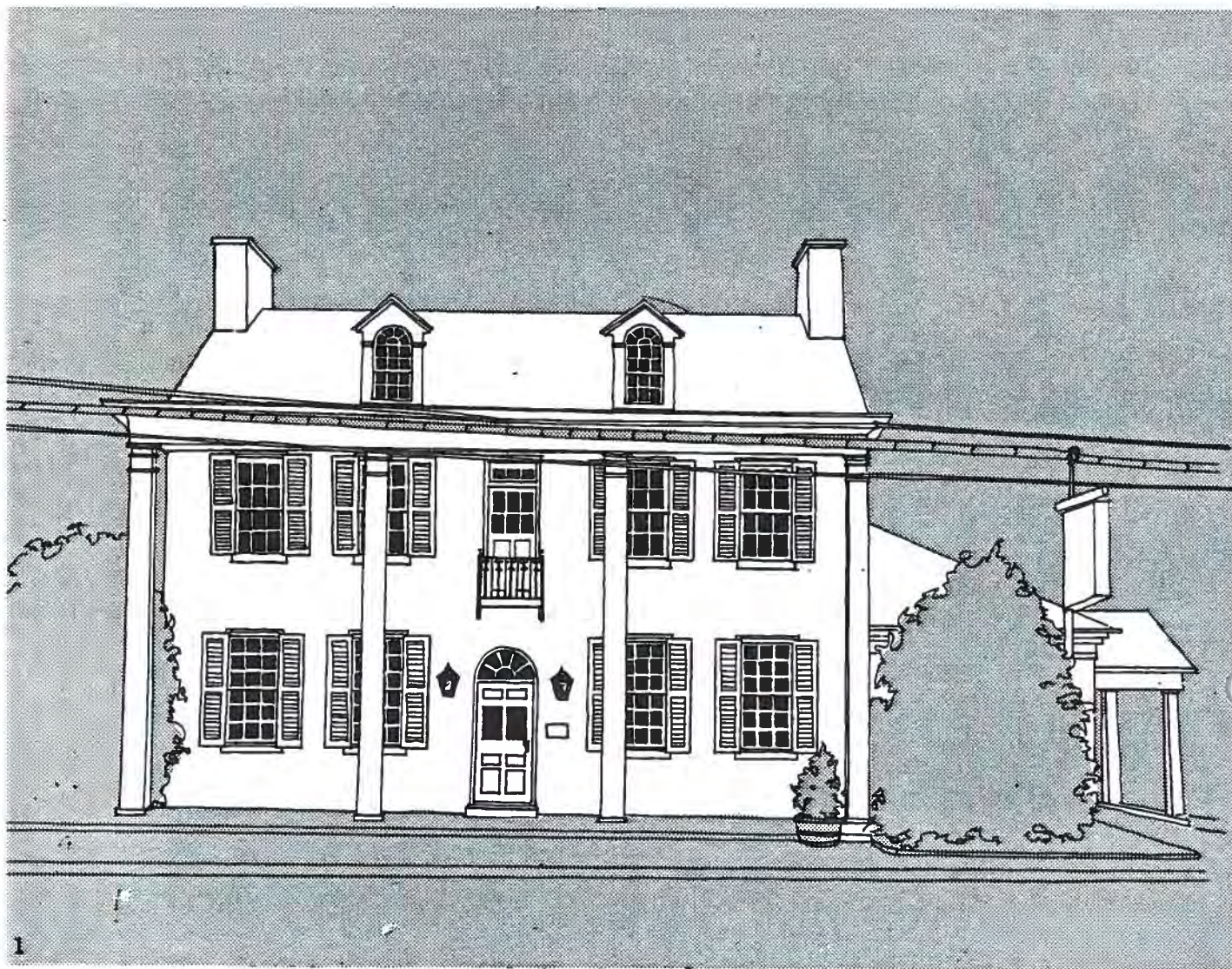
In his State Historic Sites Inventory Form, Paul Touart describes the significance of the building in the following way: "The Maryland National Bank is reported to have been erected in 1806 as the dwelling house of James Dooris, who purchased the St. Michaels town lot from William Sears for \$381.29 in 1806. Dooris is thought to have erected the dwelling shortly afterwards. The two-and-a-half story, five-bay Flemish bond brick house was built in the best traditions of early nineteenth-century craftsmanship with a molded watertable, an arched fanlight, brick cornices, arched dormers, etc. This house, along with a handful of others in St. Michaels, represents the highest achievement in domestic architecture for the early nineteenth century in this bay-side village."

The building was shown in the Atlas of 1877. The 1891 and 1901 maps showed the building without a front porch and noted that it was the Excelsior Hotel.

The 1907 map again showed it as a two-story building without the front porch. It also showed a back porch across the full length of the rear of the main portion of the house. This map noted that the building was the Wyatt House.

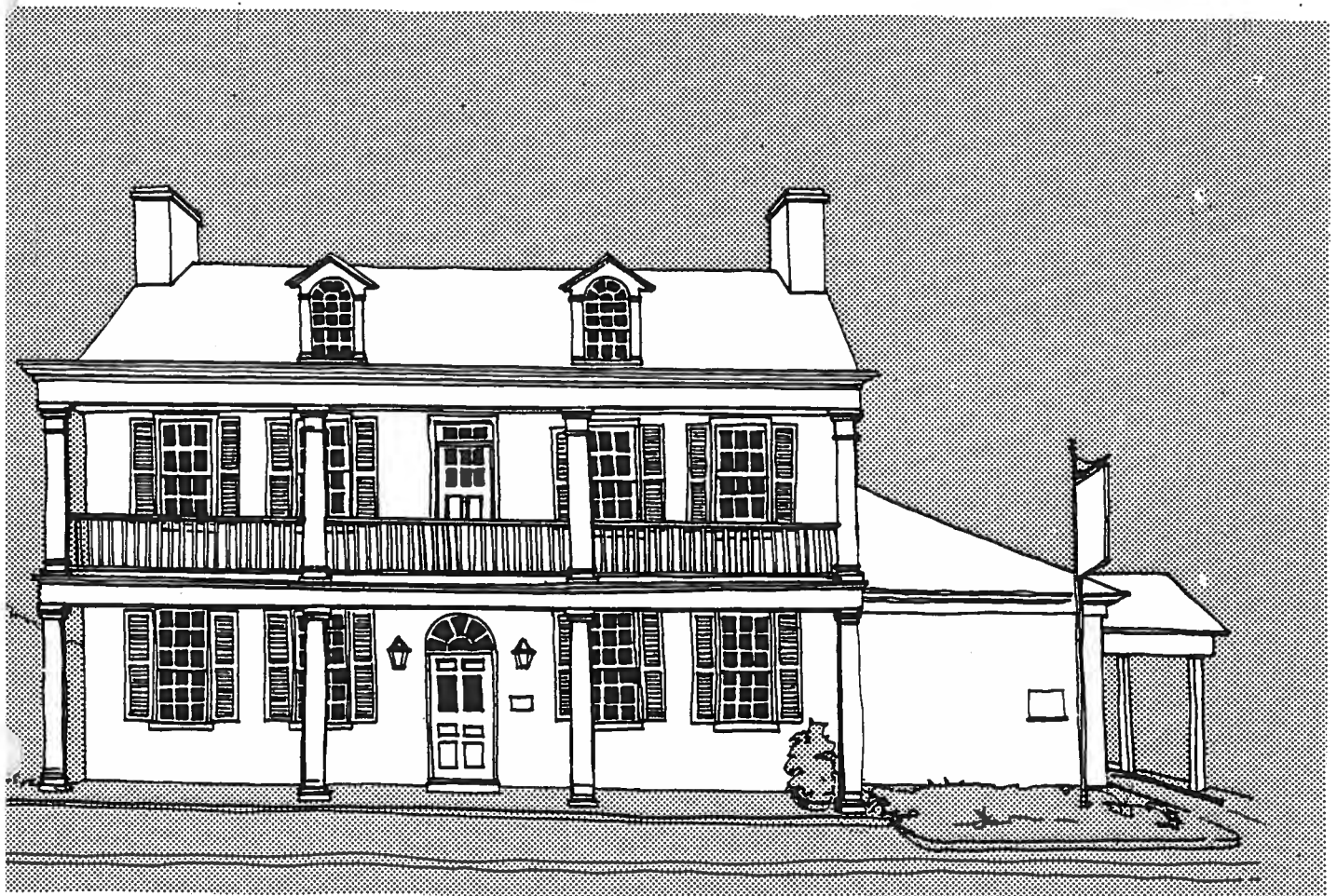
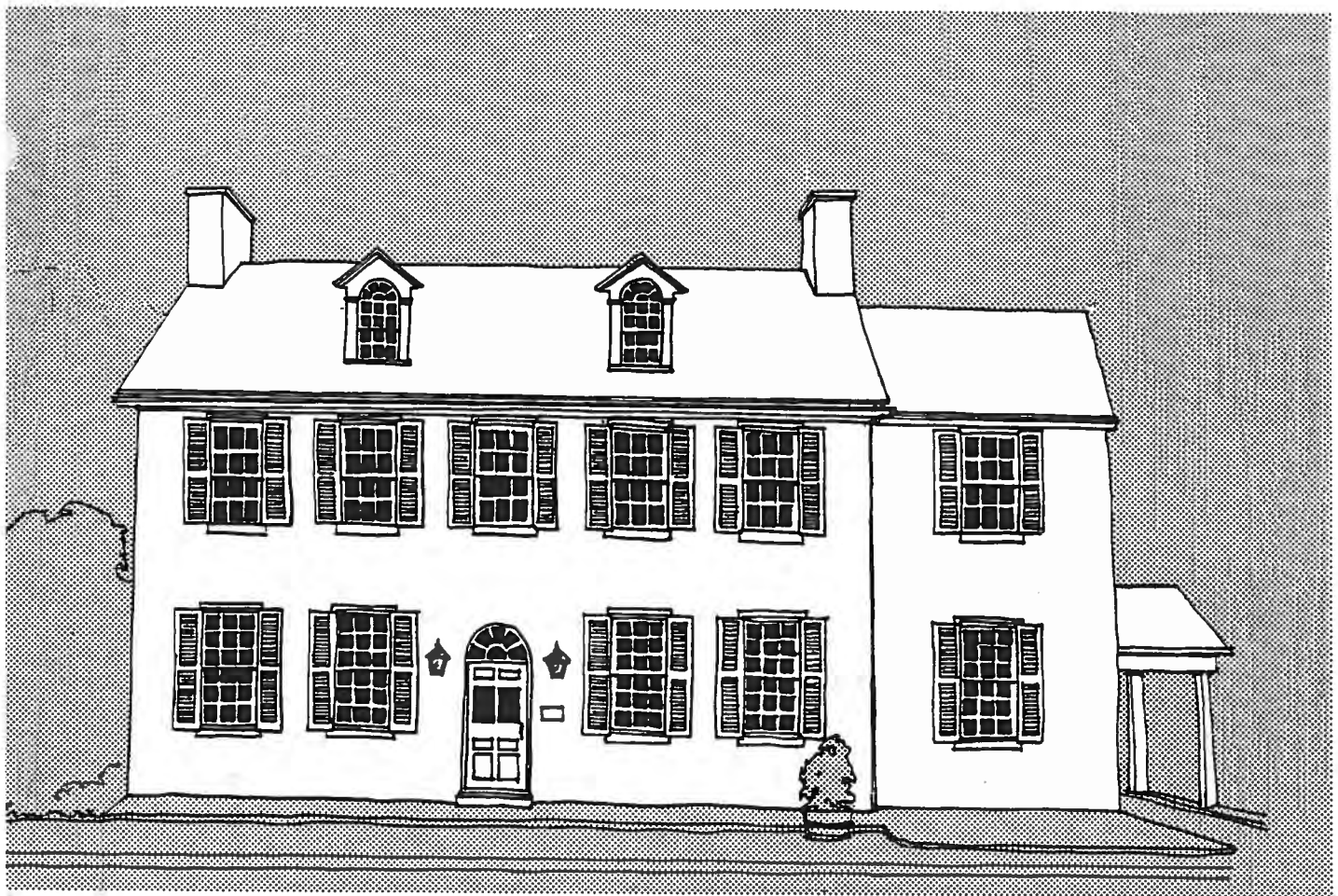
The 1927 map noted the building as a dwelling. It showed a porch across both the front and back of the main portion of the house. Two small bays are also shown at the north end.

In 1967 the building was purchased by Mr. Alex Spencer. His notes show that the house was owned by a druggist named Dodson early in this century. During this time it is believed that Dodson installed one-over-one windows in the house, covered the original pine floors with oak and replaced the original walnut stair. Later the building became the home and office of a Dr. Willson. When he bought the building to adapt it for reuse as a bank, Mr. Spencer found the house in need of considerable repair. The brick basement walls were leaking badly and the foundations were in very poor condition. New foundations and concrete block foundation walls were added. The original exterior walls were brick covered with a plaster coating on the inside. The plaster



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1. This drawing shows the building as it appeared in 1987
2. This drawing shows the building as it may have appeared when first built
3. This drawing shows the building as it appeared in the early 1900's



was flaking and falling off. The original oak floor joists and rafters were rotted badly at their ends. The two-story front porch and gallery were unsafe.

Under Mr. Spencer's direction, the rotten floor joists and rafters were replaced and new frame walls were built to line the inside of the exterior walls to allow for insulation and a new wall surface. The interior walls were plaster over hand split oak lath. Most were in poor condition and were replaced.

He also removed the porches and replaced them with a two-story high portico supported on four square columns made from 6/4 cypress boards. During the remodeling much of the original pine flooring was found and reused as the floor of the bank manager's office. A mantel and some of the original interior woodwork was saved and incorporated in the bank interior.

The Talbot Street facade of the two-story main portion of the building has five bays. A brick cornice and jack arches over the windows embellish the Flemish and common bond masonry in the building. There are doors in the central bay on each floor. The front door on the first floor is an eight panel wood door with flush jambs and a five-light fan transom. The wood paneled door on the second floor opens to an iron balcony that was added when the second floor gallery was removed.

On either side of the front door are two nine-over-nine wood sash double hung windows. Similar six-over-six windows are on either side of the second floor door. All of the windows have painted two panel louvered shutters.

The singled roof of the main portion of the building is gabled. Two dormer windows light the attic on the west side. The dormers are gabled and have wooden sash, double hung arched windows. The arched sash has eleven lights while the lower sash has six. The dormer sides are clad in painted wood siding.

The two-story front portico has a low pitched roof hipped at each end. Four box columns support the porch roof. The columns have simple base and capital details. The portico floor is brick.

The masonry north gable and flush chimney has a door and six-over-six double hung wood sash windows on the second floor. The gable end has two painted wood louvers in the attic.

At the south end of the building is a one-story addition with an engaged three sided hip roof and a porte cochere added for the bank's drive-up window. A second floor door in the south gable end of the two-story portion was bricked up during the remodeling. The original south wing is shown on the early maps as having had two stories.

An addition has been added to the rear of the building to accommodate the needs of the bank but the original corbeled brick cornice is still in place.

Suggestions:

There is a considerable amount of information available about this structure and more should be located, if possible, before it is lost. The historic record of the building should also be expanded and checked.

The present configuration of the building seems to serve its purpose quite well. In the future, if desired and if good photographic evidence were found, the second floor gallery could be reconstructed. The early maps support the claim that the original building was built without a porch of any kind.

The excellent maintenance and preservation of the building should continue and care should be taken not to add detail or elements that were not part of the original building.

The sketches were prepared to show how the building appears at the present time and at the time when the second floor gallery was in place prior to 1967.



103

Number 5: 103 S. TALBOT STREET - THE GINGERBREAD HOUSE

Notes:

In his descriptions of the "Principal Buildings in the St. Michaels Historic District", Paul Touart writes the following: "The Gingerbread house is an important structure for several reasons. First, it is one of the few nineteenth century structures with a confirmed date of construction (1879), and secondly, the house retains a well preserved Victorian exterior with its elaborate decorative trim, two-story porch, and arched sash windows with corresponding shutters. The irregular tee- or ell-plan house type was popular during the mid to late nineteenth century."

The building was not shown on the Atlas map of 1877. The 1891, 1901 and 1907 maps showed the building and its porch in what appears to be the present configuration.

The two-story frame ell-plan house is built with its porch and second floor gallery on the north side of the Talbot Street facade. The projecting gable south end features a one-story box bay with a flat roof. The bay has tall narrow arched one-over-one windows. The flat roof projects out from the three sides of the bay and is supported by three sawed brackets at either side and five in front. The center bracket in the front is double the width of the others. The bay is clad with weatherboard matching the rest of the house. Very narrow corner boards trim the corners.

Above the bay on the projecting facade, are a pair of arch topped, one-over-one windows. These windows are shorter than the ones in the bay below but retain the tall narrow proportion. The mullions between the windows are decorated with a rounded double-tier trim. The windows have broad wood sills common to this house. They are flanked by adjustable, wood louver, arch topped shutters.

The gable eave and the rest of the eaves of house are decorated by an intricately sawed eave board.

The porch and gallery shade the facade of the north wing of the house. The facade has three bays. The entrance is through the bay to the south next to the projecting wing of the house. The front door has a single oval light set in a carved rectangular panel. At either side of the door are narrow one-over-one sidelights. Over the door is a



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is drawing shows the building as it appeared in 1987

transom. To the left of the door are tall narrow four-over-four windows. The vertical muntin is heavier than the cross muntins in these windows. They do not have shutters. The facade of the house on the second floor gallery matches the porch except that the door is a simple four panel door with a two light transom above it.

The porch and gallery are each supported by two square wood posts with chamfered edges. At the top of the gallery posts and in the corners are sawed swan's-head brackets. An intricate spindled fretwork borders the porch at the top of the posts.

Both the porch and gallery are protected by a rail with fine sawed balusters. At the porch step a turned newel capped by a sphere, stops the rail. Two wood steps provide access to the porch. A pierced brick foundation wall supports the porch.

The house is clad in weatherboard and has a shingled roof pierced by a small simple brick chimney.

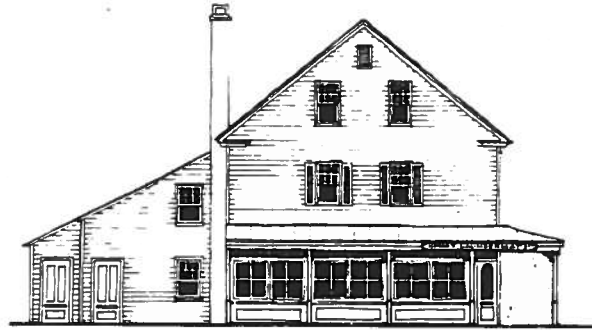
Suggestions:

This house has been maintained and preserved extremely well. This care should continue.

The foundation conditions should be checked. Any problems encountered could be corrected.

The arched top shutters could be repaired.

When the house is repainted, a lighter color or white might be considered. The proportions and details of the house are outstanding. It does not need a contrasting color scheme to call attention to itself. More subtle colors might enhance the delicacy of the design and allow the play of light and shadow on the building's surfaces to be more greatly appreciated.



101 N

Number 6: 101 N. TALBOT STREET - THE LAUNDROMAT

Notes:

This large frame structure is of particular significance to the appearance of Talbot Street because of its location. It is composed of at least three major elements and occupies a site at the north end of the central business area at the corner of Talbot and Cherry Streets. Cherry Street leads directly east to the harbor and is used extensively by pedestrians. This building serves as a visual anchor to mark this turning for travellers coming from either direction. Its size, proportions and form are well suited for its location.

The 1877 Atlas showed a building at this site. In 1901 and 1907 it was shown in a form very similar to its present configuration. It was noted to be a grocery store. The 1927 map showed the building with a porch around the south west corner. It was noted simply as a two-story store.

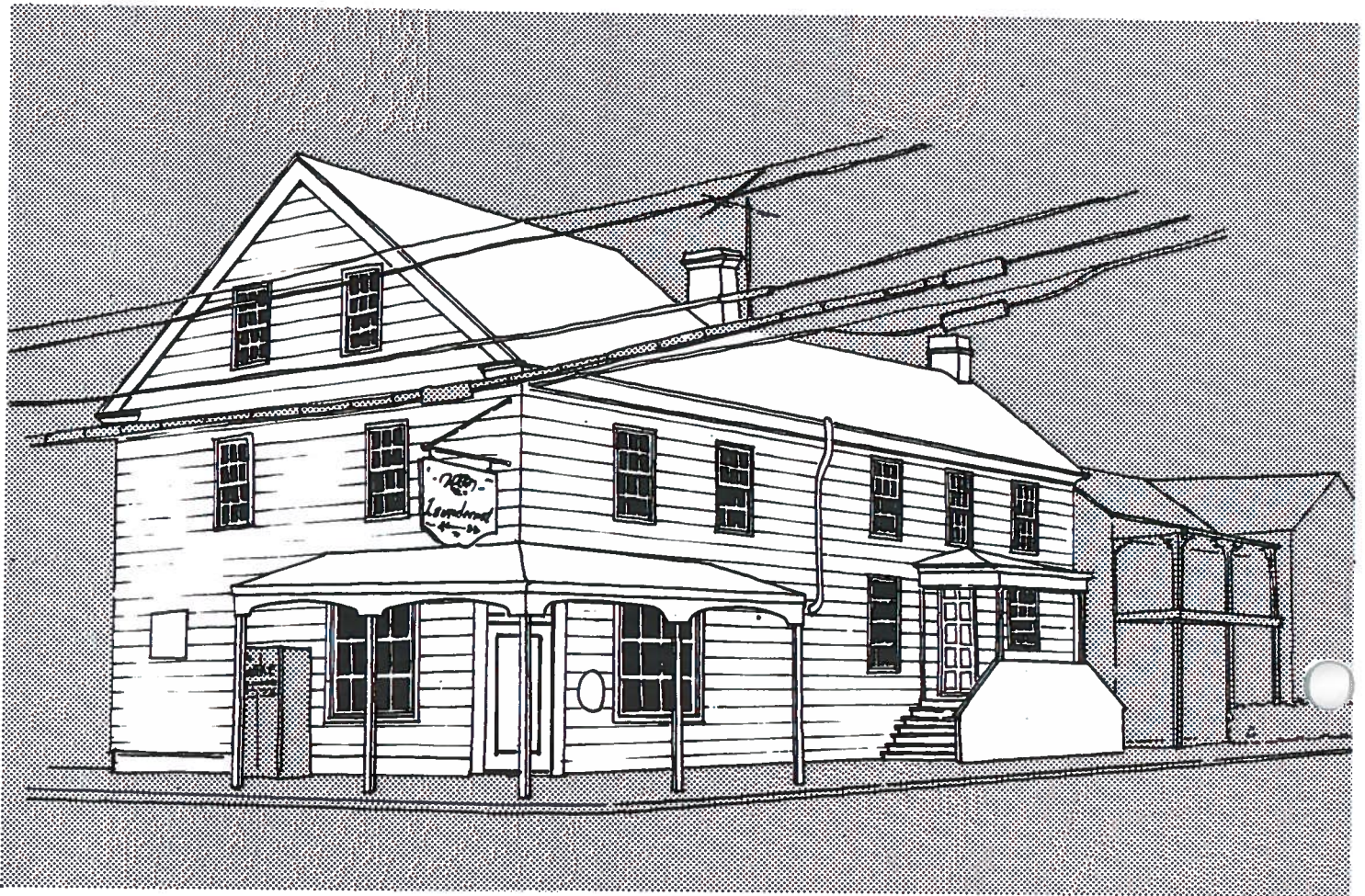
At the present time, the building has deteriorated considerably but provides an essential service to both the local community and visitors to the harbor.

The building is composed of a large two-and-a-half story frame block at the corner. To the east is an attached two-story gabled frame house on a raised foundation. A rear wing extends north from this house.

The gabled end of the main portion facing Talbot Street has a door angled at the corner of Cherry Street and single large twelve light fixed display window near the door.

Two small high windows pierce the wall on the first floor between the display window and the north corner. A soft drink machine is placed at the center of the Talbot Street facade. The corner porch is supported on slender pipe columns and has a shingled roof. The porch extends around the corner on either side to cover the display windows.

On the second floor, the Talbot Street facade has two small six-over-six windows. In the gable, at the attic level there are two even smaller six-over-six windows.



101 NORTH TALBOT

This drawing shows the building as it appeared in 1987



101 NORTH TALBOT

This drawing shows the building as it might appear if renovated

The Cherry Street facade of the corner building has the angled door in the corner and a large display window a short distance away under the edge of the porch. Two small six-over-six windows provide light for the second floor.

The adjoining frame house to the east on Cherry Street has three bays. A paneled door serves as the entrance in the center bay. It is protected by a small hipped roof over a stoop with steps at either side. A solid rail protects the steps and stoop and two posts support the roof. Six-over-six windows are at either side of the door. Three six-over-six windows light the second floor. The sloping roof over this portion blends with the roof of the corner building.

Behind the Laundromat, visible from Talbot Street, is a stair, a one-story shed, and a tall brick chimney.

The buildings are clad in asbestos shingle siding and have shingled roofs.

Suggestions:

This building is not in the best of condition. If possible a number of steps should be taken to insure its preservation. Its position and current use are important to St. Michaels.

The foundation could be checked and any necessary repairs done. The corner porch could be rebuilt to extend across the entire facade of the corner building on both Talbot and Cherry.

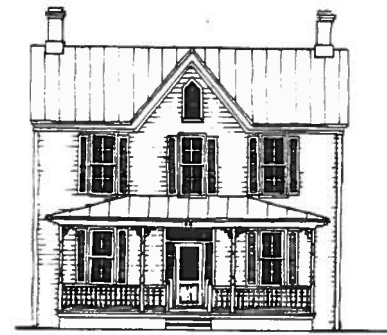
The corner entrance could be rebuilt and a wooden storefront built along both street faces that would be compatible with the character of the Historic Area.

Larger windows could be installed on the second floor. Possibly they could be shuttered. The attic windows are now of an appropriate size. Perhaps a louver could be added at the peak.

The house to the north could be served with a porch across its facade with steps at one or both ends.

The building complex could be re-clad in painted wood weatherboard with appropriate trim to match what was used on the original buildings. Trim could be used to mark the division between the two main buildings. When required, the roofs could be recovered with seamed metal.

The sketches are included to show how the building appears at the present time and how it might appear if remodeled, maintained and preserved.



104 N

Number 7: 104 N. TALBOT STREET - THE CROSS-GABLED VICTORIAN HOUSE

Notes:

This building is an excellent example of a late nineteenth century frame cross-gable Victorian dwelling. There are several similar houses in St. Michaels. It was possibly built c. 1880-1890.

No building was shown near this site in the 1877 atlas. The 1891 and 1901 maps showed a similar building on this site without a front porch. The porch appeared in the 1907 map and the building was noted as a two-and-a-half story dwelling.

The symmetrical front facade is divided into three bays with a center entrance. The front door has a single upper light. The door is flanked by very narrow sidelights with raised bottom panels and is surmounted by a high, four light transom. There is a tall narrow four-over-four window on either side of the door. On the second floor, similar windows are in each of the three bays. All of these windows have louvered wood shutters. In the center gable is a small peaked gothic window.

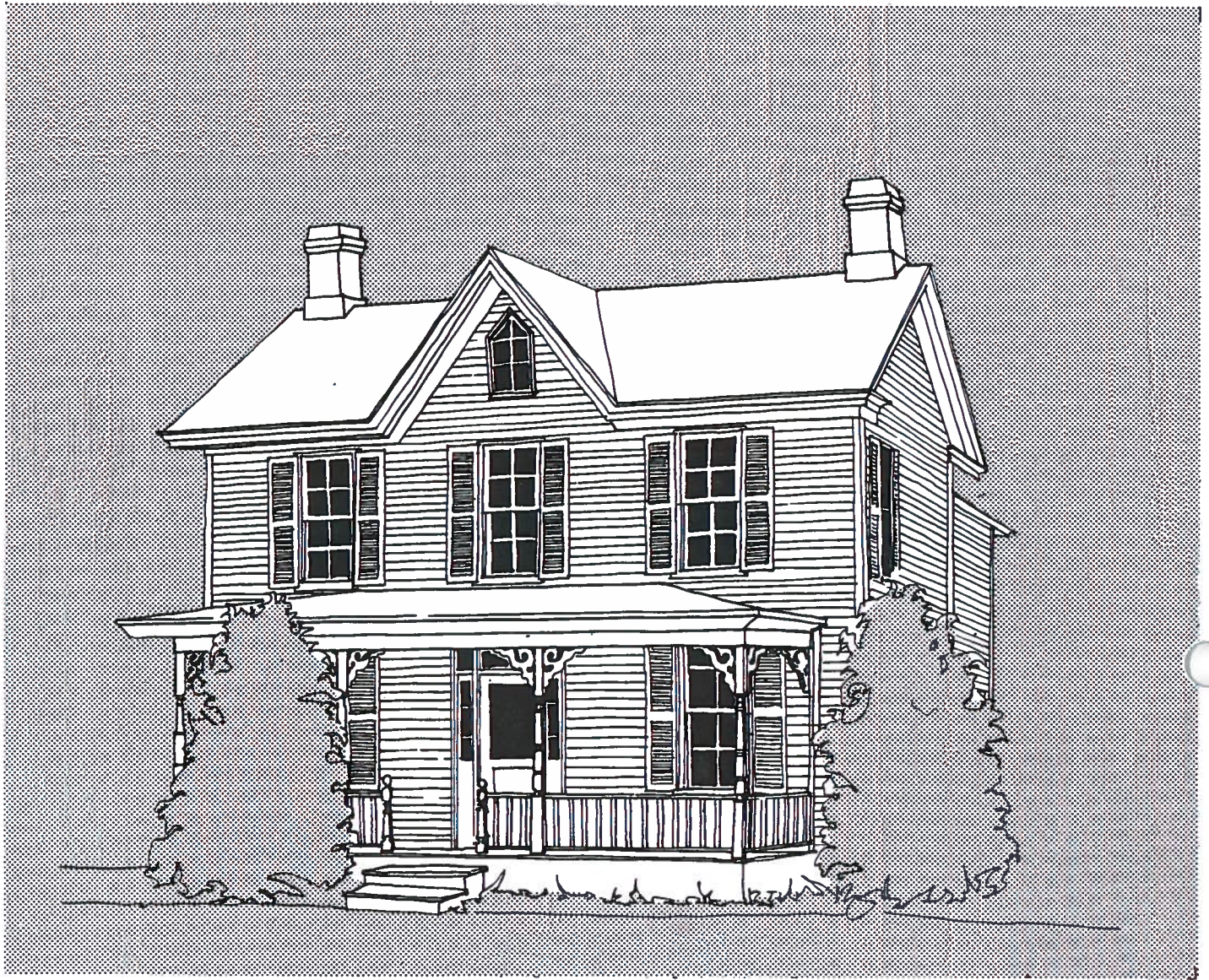
The roof overhang and gable eaves have molded eave boards. The roof is shingled and a masonry chimney pierces the ridge inside the gable wall at each end of the house.

The one story front porch is supported by four turned posts decorated with sawed opposing scroll brackets. A rail with simple square wood balusters protects the porch. Turned newel posts support the rail at the front entrance steps. The porch roof is hipped and covered with a seamed metal roof.

Suggestions:

The foundations should be checked and any necessary repairs done. The windows, doors and porch elements could be inspected for deterioration. These parts of the house seem to be original and should be maintained and preserved. When required, the siding could be replaced with painted wood siding that closely matches the original. When required, the roof could be replaced by a seamed metal roof. The aluminum storm/screen door could be replaced by a storm/screen door with wood rails and stiles that would display the front door of the house. The air conditioner in the second floor window on the north side of the house could be relocated to a place where it is not easily seen from Talbot Street.

The sketch shows this house as it is today with a few minor repairs.



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This drawing shows the building as it appeared in 1987



Number 8: 202 N. TALBOT STREET - BRICK HOUSE

Notes:

This house is presently vacant. It is a good example of a small masonry, two-story house that was probably built in the third quarter of the nineteenth century. An early photograph shows the house as it appeared before it lost its porch and gallery. If it were possible to repair this house and reconstruct its porch and gallery, it could continue to contribute greatly to the character of the Historic Area.

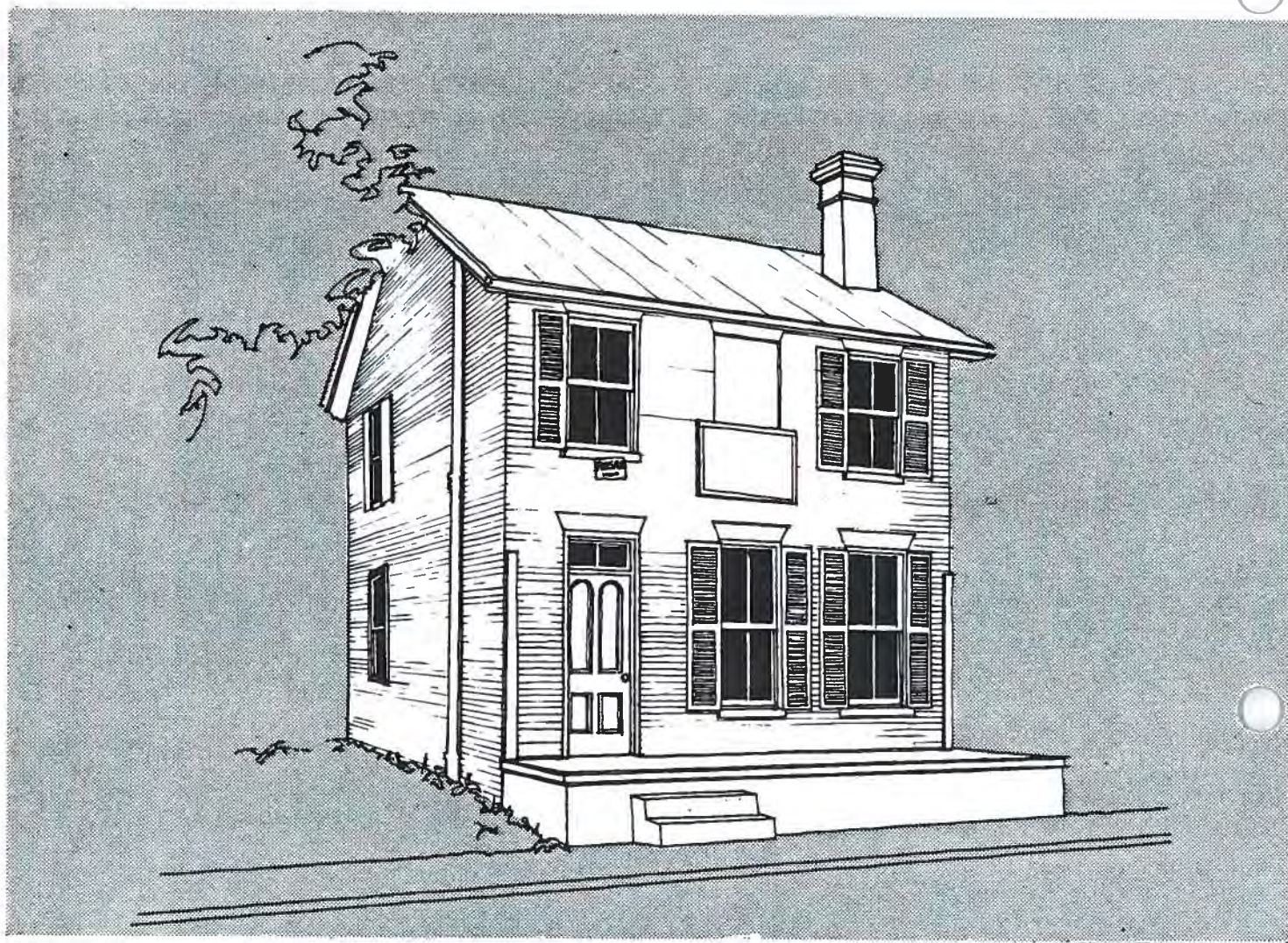
The 1877 Atlas shows a house on this site. (The Atlas map also noted that what is now Talbot Street was then called Bay Side Avenue.) The house was included on the 1891 map and is shown as a two-story dwelling with a front porch on the 1901 and 1907 maps. On the 1927 map it was shown with a small one story structure close to it on the north side.

The old photograph that is part of the collection of the Maritime Museum shows the house and its neighbors at either side. The houses in this row are all shown with low picket fences along a brick sidewalk along the street. Tall porch posts support a shaded gallery above.

The tall narrow two-story facade is divided into three bays, with the entrance at the south side. The front door has four panels, the upper two arched at the top. A two light transom is over the door, and two tall narrow four light windows are to the right of the door. Matching windows light the second floor, and the center one has been boarded over. The center bay on the second floor may have had a door. The windows are flanked by louvered wood shutters; with one missing from the front, several from the side. The old photograph shows that there were shutters at the front door as well. The windows have wide wooden sills.

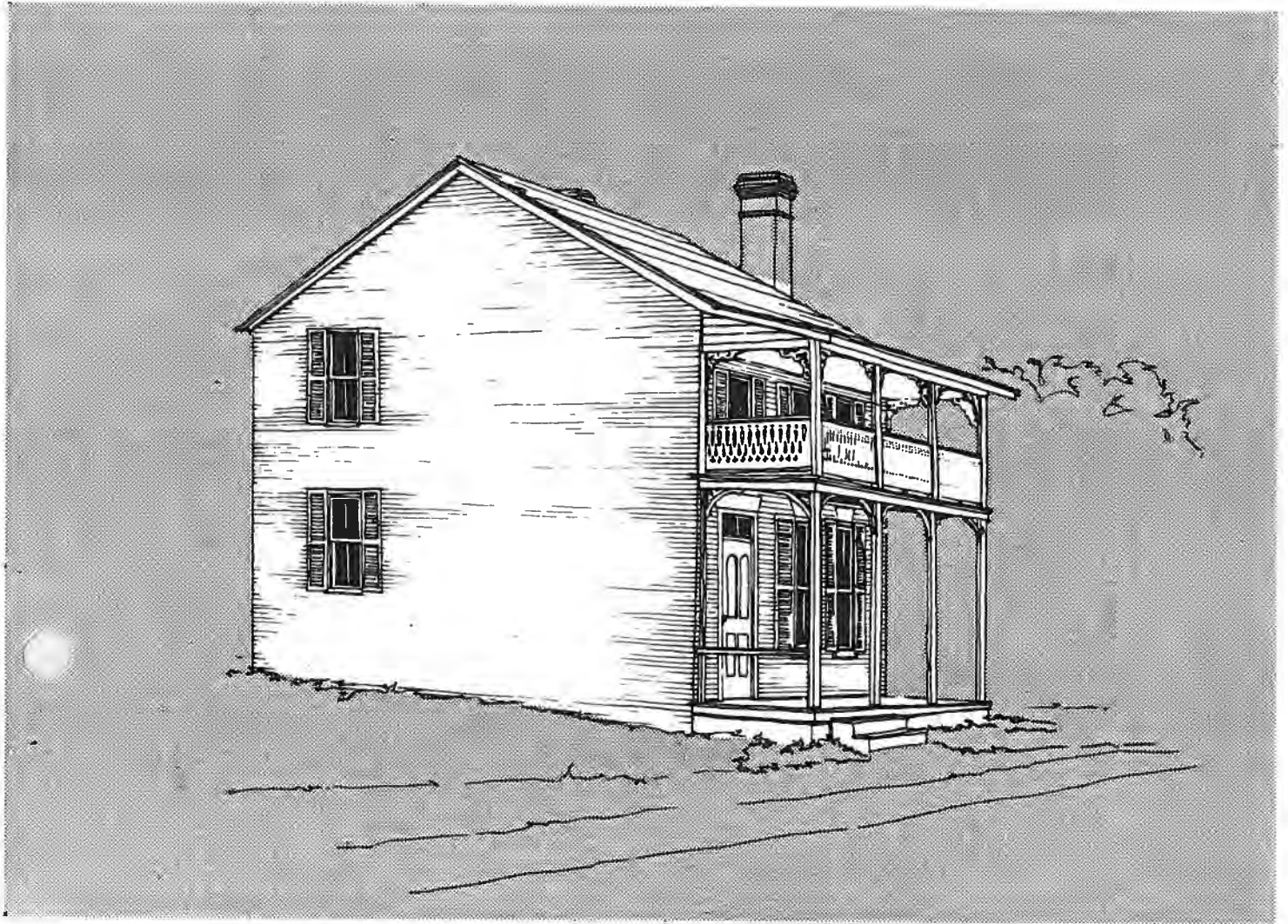
The gabled roof has a modest slope and the chimney that pierces the roof seems to be in excellent condition. The roof surface is shingled.

The brick walls of the house show signs of repair and change over the years. The pockets for the porch beams can be seen. A three course wide belt marks the second floor on the front of the house only. Single brick jack arches span the openings for the door and windows.



202 NORTH TALBOT

This drawing shows the building as it appeared in, 1987



202 NORTH TALBOT

This drawing shows the building as it appeared in an early photograph

The photograph appears to show four square posts with simple brackets supporting the gallery and the roof above it. The gallery roof has a very slight pitch. The entire roof is shingled. The gallery rail has harp-shaped balusters and are supported at the center span. There is no rail on the porch below.

Suggestions:

The house should be repaired, maintained and preserved. The front porch and gallery should be reconstructed.

The foundation and floor structure should be checked and repaired as required.

The masonry should be inspected, cleaned and pointed as required.

The original windows and doors should be carefully preserved and repaired where required. The missing window or door could be built to match the original ones.

When required, the roofing could be replaced with shingles with a texture similar to those seen in the old photograph.

The sketches show this house as it is today and how it might be if it were repaired. This sketch is based upon the photograph provided by the Maritime Museum.

ROOFS

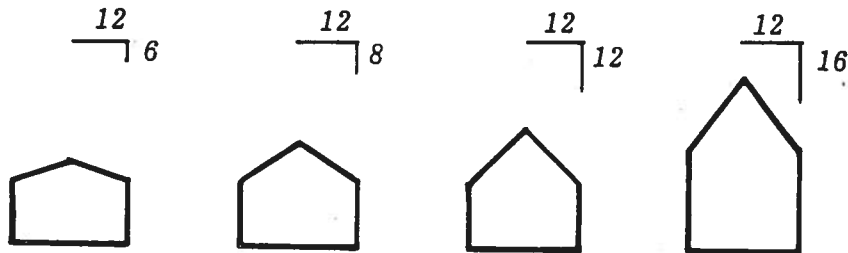
I. RECOMMENDED ACTION

A. Identifying, Retaining and Preserving

1. Record the existing roof form, roofing materials, framing technique, materials and detail, and any distinctive details. Identify what elements were part of the original design of the building and those that have been added recently. The record should include the following:

a) Roof geometry:

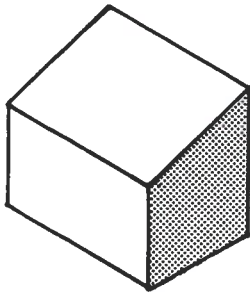
- 1) Form - flat, gabled, hipped, shed, composite, etc.
- 2) Slopes of each component and configuration of hips and valleys.
- 3) Dimensions of overhangs in all directions.
- 4) Configuration, location, and dimensions of dormers, vents, chimneys, cupolas, or other elements.



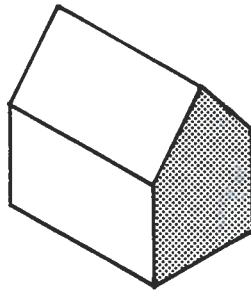
b) Roof materials:

- 1) Existing roofing and flashing materials and date of their installation.
- 2) All evidence of previous roofing and flashing.
- 3) Existing gutters and rain water leaders.
- 4) All evidence of previous gutters and rain water leaders if they existed.
- 5) Record should include size, shape, texture, composition and color of all materials wherever possible.
- 6) Roof sheathing and framing materials, dimensions, configuration, fasteners, detail and condition.

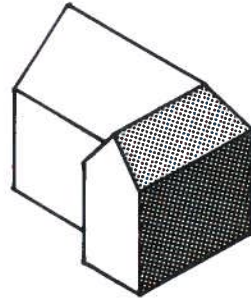
- 7) The type, condition and number of coats of paint or other finish on the roof, flashing, gutters, rain water leaders or accessory items. Identify the manufacturer and catalogue number of the existing finish materials wherever possible.



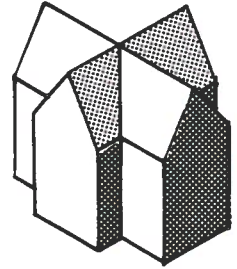
shed



gable



"ell" gable

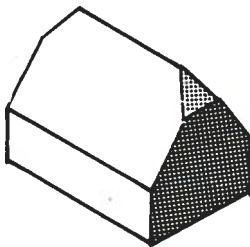


cross gable

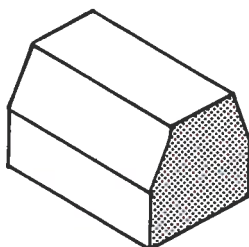
2. Preserve any existing record of the roofing in drawings, photographs or verbal descriptions. Keep any invoices from suppliers that may be available. Photograph the existing roof from angles that show as much of the detail as possible.
3. Check for missing, damaged or deteriorated roofing, flashing, gutters, rain water leaders, or accessory items. Check particularly at any locations where water, ice or snow may accumulate and cause leaks, damage and deterioration.
4. Check the condition of the framing, sheathing, weatherproofing and insulation wherever possible.

B. Protecting and Maintaining

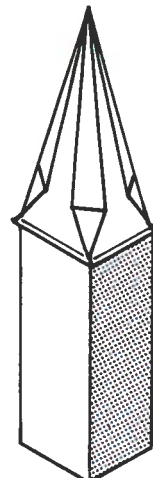
1. Clean the roof of all debris, dirt and grit with a hose using the least amount of pressure possible. Whenever possible perform all inspection, recording and cleaning functions without walking on the roof. Walking on roof surfaces can damage the surface.



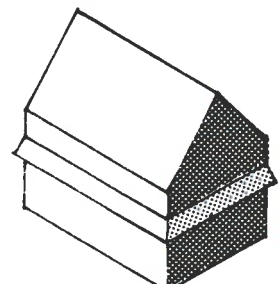
jerkinhead



mansart



*broach
spire*



skirt roof

2. Identify any areas where paint is missing, loose or peeling from the roofing or flashing materials, the gutters, rain water leaders, or any roofing accessory. Carefully remove loose or peeling paint and repaint these areas with paint matching the original and specified for use in the specific condition encountered.
3. Determine the nature and extent of any repairs that need to be made in the roof, flashing, gutter, rain water leader or roof accessory work.

C. Repair

1. Plan the extent of the repair work required. Repair work includes the reinstallation of all roofing elements that may be loose, damaged or out of place.
2. Clean the area to be repaired carefully making sure that any foreign materials have been removed that might be "captured" behind the repair. Such materials could lead to future rot and deterioration.
3. Secure all loose, damaged or out of place shingles or roofing slates using fasteners that match the original. Avoid fasteners that can rust, oxidize or discolor the finished roof.
4. Straighten any damaged or bent metal roofing panels, seams or batten covers, flashing, caps, gutters or rain water leaders. Secure any of these metal elements using fasteners that match the original as closely as possible. Avoid fasteners that may rust, oxidize, or cause any electrolytic action that could discolor or damage the materials.
5. Wherever possible, check the condition of the subsurfaces behind the finished roofing, flashing, gutters or accessories. If minor deterioration is evident, it can often be cleaned out and will cause no further problem once the repairs have been completed. If however, the damage is extensive, it may be necessary to plan for the repair or replacement of a larger portion of the roofing or roof structure in this area.



dormer



hip dormer

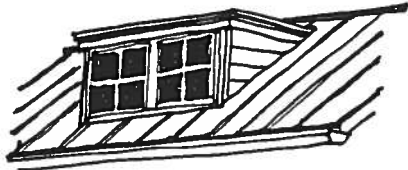
D. Replacement

1. If an area is found where the roofing, flashing, gutters, rain water leaders, or other roofing elements are badly deteriorated or missing, they should be replaced. The lack of or poor condition of any of these elements can result in the rapid deterioration of any building and should be corrected as quickly as possible.
2. Carefully plan the extent of the replacement work required trying to minimize the extent of the work as much as possible. Determine the procedure to be followed in removing any existing deteriorated materials. The methods chosen should insure the least amount of effect on the surrounding roof areas and all of the related structural, sub-surface and accessory elements. During this process, fasteners may be found that can be used as a guide for selecting fasteners during repair.
3. Before replacing any roof areas take the opportunity to thoroughly inspect the framing and sub-surfaces in the area. If further deterioration is found, an evaluation should be made whether the problem will be cured with the repair of the roofing elements or whether framing or sheathing repair is also required. Often, deterioration found under damaged, deteriorated or missing roofing will be stopped with the repair to the roofing and the sealing of the surface.
4. Use materials and installation methods that match as closely as possible the original conditions.
5. The new roofing elements should be installed in a manner that match the original using fasteners of the same size, shape and material wherever possible.
6. The new roofing elements should be finished to match the existing. Where a painted finish is used, the new roofing should receive primers and paint as specified by the roofing and paint manufacturers.
7. When any roof or portion of roof is replaced, care should be taken in establishing what the original roofing materials were. The replacement of a portion of a roof should closely match the existing roof in material, size, pattern, texture and color.

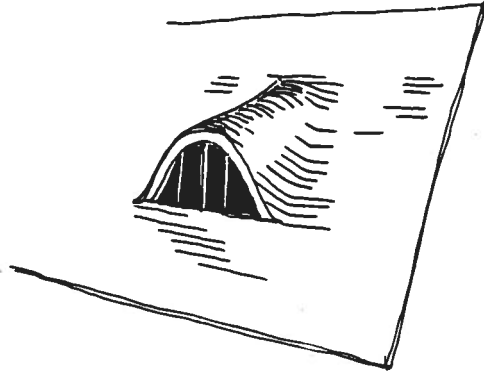
When a roof is completely replaced, materials matching the original roofing materials should be used. The match should include material, size, pattern, texture and color.

8. If it is necessary to add roof elements such as dormers, vents, chimneys or skylights that were not a part of the original design, extreme care should be taken in the design and placement of these elements. If possible they should be placed in a portion of the

roof that can not be seen when facing the principal facade(s) of the building. In any case, any of these elements must be designed to be appropriate to the design of the building in size, scale, proportion, material, color and detail.



shed dormer



eyebrow dormer

II. NOT RECOMMENDED FOR ROOFING

1. Do not replace a roof with materials that do not match the existing or original roofing materials. Materials that vary significantly will greatly affect the design of the building and the character of the Historic Area.
2. Do not add elements to the roof that will greatly change the appearance of the building or change the profile of the building's skyline.
3. Do not remove elements that were part of the original design such as dormers, chimneys, cupolas, finial trim, etc. These elements frequently contribute significantly to the design of many historic buildings and their removal would destroy the appearance of the structure.

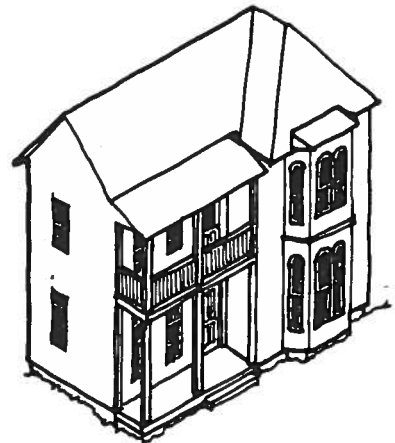
WOOD PORCHES AND GALLERIES

I. RECOMMENDED ACTION

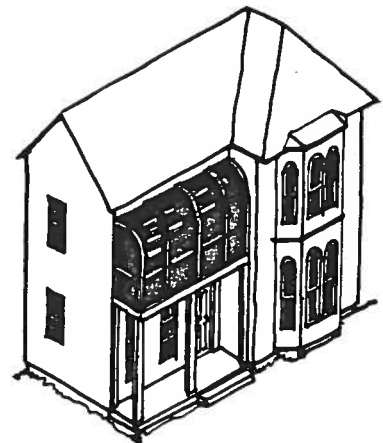
A. Identifying, Retaining and Preserving

1. Record the design of the existing porches and galleries including the following information:

- a) Overall dimensions of the floor decks, roof structure, railings, steps, columns or posts, ceilings, ornamental elements and any other details.
- b) Materials used for each of these elements.
- c) Foundation configuration and condition.
- d) The general condition of the porches and galleries. Note any specific areas where significant problems exist.
- e) The type and design of the framing, sub-structures and weatherproofing materials that have been included in the construction of the porches and galleries.
- f) The type, condition and number of coats of paint, stain or other finish on each part of the porches and galleries. Identify the manufacturer and catalogue number of the existing finish material wherever possible.



like this



not like this

2. Preserve any existing record of the porches and galleries in drawings, photographs or verbal descriptions. Photograph the existing porches and galleries showing as many details and conditions as possible.
3. Check for missing, damaged or deteriorated elements that should be attended to immediately to stop further decay. Check particularly any locations where water could stand or moisture might accumulate. Inspect all flashing materials where they occur.
4. Check the condition of the framing, sheathing and weatherproofing materials wherever possible.
5. Wherever possible, inspect the existing porches and galleries to determine the types, colors and numbers of coats of paint that have been used to protect them throughout the years. The paint can be studied under laboratory conditions for the most accurate

results but an idea of the colors that have been used can be obtained by carefully shaving away the layers of paint with a knife blade or very fine emery paper.

6. Frequently original porches and galleries have been removed or greatly altered. In these cases every effort should be made to find some record that shows what the original design was. Old photographs, drawings, paintings and even letters can sometimes be found that will reveal this information.
7. Many original porches and galleries have been enclosed to add space to the building. These enclosures usually alter the appearance of the original building greatly and often destroy its architectural character and that of the neighboring buildings.

In many of these cases the original structure is still intact and the original design can be reconstructed. Again any record of what the building looked like before the enclosure of the porches and galleries is of great benefit when planning for the future.

B. Protecting and Maintaining

1. Clean all surfaces on the porches and galleries with water and a soft brush. Remove any accumulation of dirt, mildew or mold. Use a mild detergent if necessary. If detergent is required, care must be taken to protect all landscape materials from damage from the detergent. When hoses are used, use very low pressure.
2. Remove any loose or peeling paint and touch up areas with a finish that matches the existing finish. Carefully follow the finish manufacturer's instructions for touching up existing wood surfaces. Check the suggested finish for match and compatibility when completely dry, before applying it to the existing siding.
3. Inspect gutters, rain water leaders, roof overhangs, and any point where a ledge occurs for any accumulation of moisture. Carefully remove any material that causes such an accumulation and determine the condition of the wood below. Touch up with matching finish materials as required.
4. Determine the nature and extent of any repairs that need to be made in the wood porches and galleries.

C. Repair

1. Plan the extent of the repair work required. Repair work involves the re-installation of loose pieces or pieces that have fallen off but not been lost. It can also involve the repair of elements that have split or broken.
2. Clean the area to be repaired carefully making sure that any foreign materials have been removed that might be 'captured' behind the repair. These materials could lead to future rot or further deterioration.

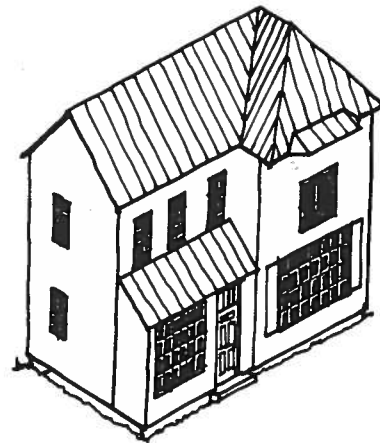
3. Fill all enlarged holes, broken edges or gouges with a filler material compatible to the original finish and that can be finished to match the original. Often splines or dowels can be used to join the broken pieces of wood.
4. Wherever possible, check the condition of the subsurfaces to determine their condition. If minor deterioration is evident, this can often be cleaned out and will cause no more problems once the surface elements have been repaired. If, however, the damage is extensive, it may be necessary to plan for the repair or replacement of a larger portion of the porch or gallery.

D. Replacement

1. If an area is found that is very badly deteriorated or is missing, it should be replaced in a manner that matches the original.
2. Carefully plan the extent of the replacement work required trying to minimize the extent of the work as much as possible. Determine the procedure to be followed in removing any existing deteriorated materials. The methods chosen should insure the least amount of effect on the surrounding building. During this process, nails or other fasteners may be found that can be used or copied during the repair. Frequently a badly damaged piece of rail, deck, post or trim will provide an excellent sample of wood to study the layers of paint that have been applied over the years.



like this



not like this

If a small portion of a long board must be replaced, replace only the amount necessary and be sure that the new piece is securely fastened in place and matches the adjacent material.

3. Before replacing any elements, use the opportunity to thoroughly inspect the framing supporting the area. If further deterioration is found, the problem should be evaluated to determine if simple repair or more extensive framing repair is required. Often, deterioration found under damaged or missing decking or trim will be stopped with the repair and the sealing of the surface with paint or other finishes.
4. Use materials and installation methods that match as closely as possible the original porch and gallery materials. Old wood framing members from structures that have been taken down can

frequently be found that exactly match the species of wood originally used in the building. This material can be milled to match the existing porch and gallery materials.

Extreme care must be taken when milling any old wooden members to be sure that all of the nails and other metal materials have been removed prior to the milling process. Metal detectors can be used to find hidden objects in the wood. If a metal object is hit by any power tool, it can result in serious injury to anyone in the vicinity and severe damage to the power tool.

5. If old wood of the same species cannot be found, select new kiln-dried material that matches the original specie as closely as possible. This material should be as thoroughly dried as possible to reduce the amount of shrinkage that will occur after it has been installed. The new boards can be shaped to exactly match the original.
6. The new work should be installed in a manner that matches the original using nails of the same size, shape and material wherever possible. The manner in which each element of the porch and gallery is detailed and installed is of extreme importance. The profiles of the rails and trim, the patterns of the rails and brackets, and the design of the columns and posts should be as close to the original as possible.
7. The new work should be finished to match the existing. Where a painted finish is used, the new materials should receive a prime coat of paint on all sides, ends and edges before it is installed.
8. New wood materials installed close to the ground should be pressure treated to resist infestation and deterioration wherever possible. If the wood is to be painted, pressure treated material can be used without any apparent visual difference.

See the section concerning Wood Siding for reference to the building code related to the use of pressure treated lumber near the earth.

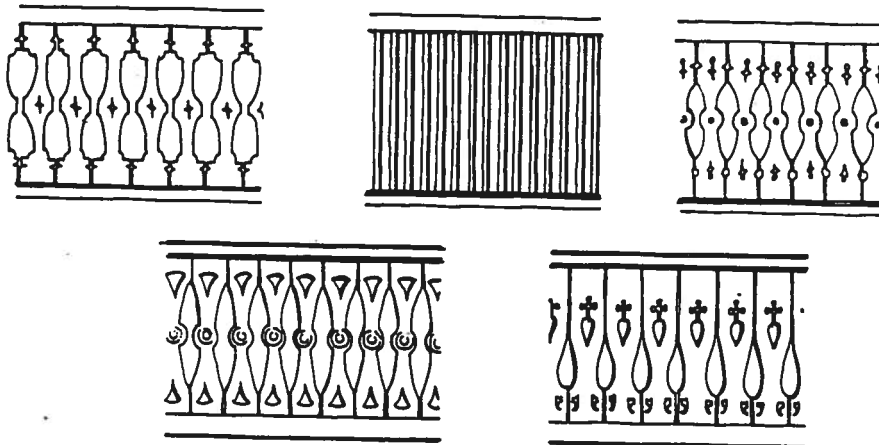
9. The design of a porch and gallery should be carefully considered with particular attention paid to the steps and railings. The building code is specific with respect to access buildings. The requirements differ with building use and in some cases the local building official has discretion in the interpretation of the code. Safety must always be given the highest priority.
10. The BOCA Basic National Building Code enforced in Maryland should be reviewed prior to beginning any construction work. Particular note should be made of the requirements related to:

- a) Access by people who are physically handicapped or aged (Section 512.0).
- b) Means of Egress (Article 8).
- c) Special Historic Buildings and Districts (Section 513.0).

II. NOT RECOMMENDED FOR PORCHES AND GALLERIES

- 1. Do not remove existing porches and galleries.
- 2. Do not enclose existing porches and galleries.
- 3. Do not add porches and galleries to buildings that did not include them in their original designs.
- 4. Do not remove or change original decorative elements.
- 5. Do not remove or change the design of the original steps or railings unless the change is required to meet safety requirements. In such cases match the original designs as closely as possible.

Porch and Gallery Railings



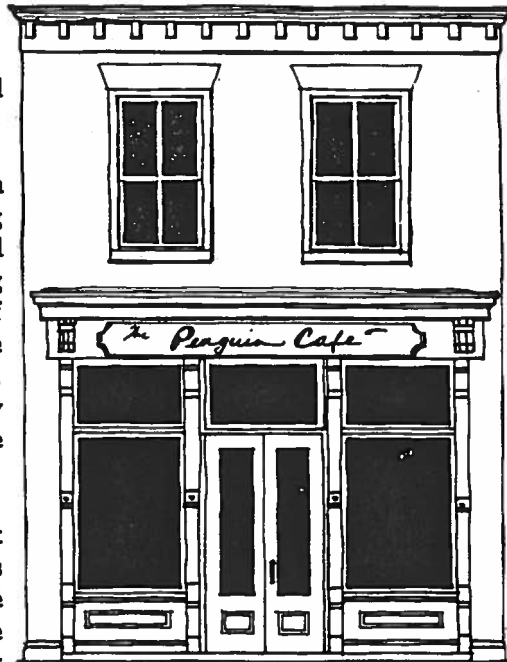
STOREFRONTS

I. RECOMMENDED ACTION

A. Identifying, Retaining, and Preserving

1. Most storefronts are one story in height and fit within an opening bounded by piers on either side and a cornice spanning the opening above. Storefronts are composed of their frames, transoms, entrance doors, large display windows, bulkhead panels below the display windows and a sill below the bulkhead.

2. Frequently, the original storefront has been renovated a number of times since it was first built. If the changes have been sensitive to the original design, they have been kept within the original openings and have preserved the parts and proportions of the earlier storefront, these designs are probably compatible with the historic character of the district and are appropriate, even though they may employ more contemporary materials.



GOOD EXAMPLE

Often, the changes in the storefront design have not been sensitive to the original. This type of change frequently extends the storefront beyond its original opening; disregards the proportions of the frame, glass, transom, bulkhead, and entrance doors; and changes the materials used to ones that are incompatible with the rest of the building.

Some thematic designs have resulted in the addition of elements that are completely incompatible to the architectural character of the original building. This kind of design includes the use of sash with small panes of glass, mansard roof canopies, lanterns, shutters, and signage that is reminiscent of an era quite different from the rest of the building or neighborhood. 'Colonializing' nineteenth and twentieth century buildings to give them eighteenth century design elements is an example of insensitive design.

3. In buildings where the original design of the storefront has been respected, the following elements should be identified and recorded:

a) The overall dimensions of the storefront.

- b) The size, shape, details and materials used for the framing, trim and panel members.
 - c) The condition of the door frame, stiles, rails, glazing and hardware. If the original door(s) have been replaced by aluminum doors, a record of the design of the original door(s) should be found.
 - d) The type and condition of the glass. Particular note should be made of The BOCA Basic National Building Code requirements pertaining to glazing materials for wind and impact loading.
 - e) The type and design of the framing and sheathing behind the storefront, and any weatherproofing and insulation materials that have been included in the construction.
 - f) The type, condition and number of coats of paint, stain or other finish on the storefront. Identify the manufacturer and catalogue the number of the existing finish material wherever possible.
4. Preserve any existing record of the storefront in drawings, photographs or verbal descriptions. Photograph the existing storefront at the points noted and date the photographs.
5. Check for missing, damaged or deteriorated elements that should be attended to immediately to stop further decay. Check particularly, any locations where water could stand or moisture might accumulate. Inspect all flashing materials where they occur.
6. Check the condition of the framing, sheathing, weather-proofing and insulation materials behind the storefront, if possible.
7. Wherever possible, inspect the existing storefront to determine the types, colors and numbers of coats of paint that have been used to protect the siding throughout the years. The paint can be studied under laboratory conditions for the most accurate results, but an idea of the colors that have been used can be obtained by carefully shaving away the layers of paint with a knife blade or very fine emery paper.



not like this

B. Protecting and Maintaining

1. Clean the storefront thoroughly with water and a soft brush. Remove any accumulation of dirt, mildew or mold. Use a mild detergent if necessary. If detergent is required, care must be taken to protect all nearby plants from damage by the detergent. When hoses are used, keep the water pressure low.
2. Remove any loose or peeling paint and touch up areas with a finish that matches the existing finish. Carefully follow the finish manufacturer's instructions for touching up existing wood or metal surfaces. Check the suggested finish for match and compatibility when completely dry before applying it to the existing storefront.
3. Inspect the storefront at points where a ledge occurs for any accumulation of moisture. Carefully remove any material that causes such an accumulation and determine the condition of the materials below. Touch up with matching finish as required.
4. Determine the nature and extent of any repairs that need to be made in the storefront.

C. Repair

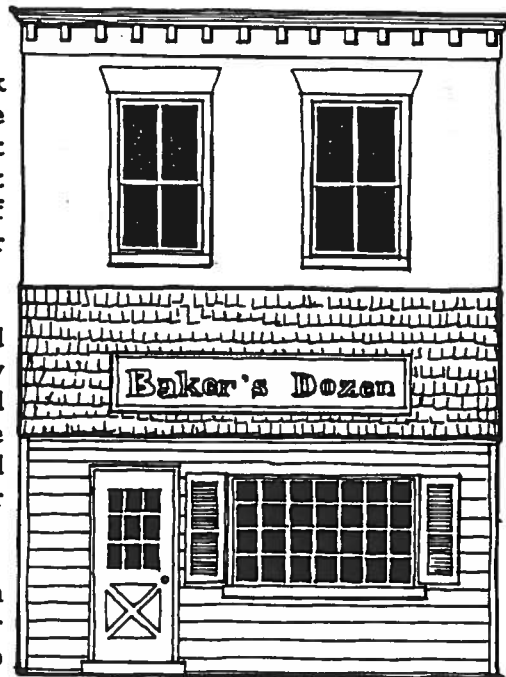
1. Plan the extent of the repair work required. Repair work involves the reinstallation of materials that have fallen off or are loose. It can also involve the repair of elements that have been split or broken.

2. Clean the area to be repaired carefully, making sure that any foreign materials have been removed that might be 'captured' behind the repair. These materials could lead to future rot or further deterioration.

3. Fill all enlarged holes, broken edges or gouges with a filler material that can be finished to match the original finish. Often splines or dowels can be used to

join the broken pieces of wood. Bent metal elements can often be straightened and refinished successfully.

4. Wherever possible, check the condition of the subsurfaces behind the storefront to determine repair needs. If minor deterioration is evident, it can often be cleaned out and will cause no more problem once the storefront has been repaired. If, however, the damage is extensive, it may be necessary to plan for repair or replacement on a larger scale than originally anticipated.



not like this

D. Replacement

1. If the existing storefront is original, or is sympathetic to the original, the replacement of some of the elements that have badly deteriorated may be necessary. If this is the case, the following steps should be taken:
 - a) Carefully plan the extent of the replacement work required trying to minimize the extent as much as possible. Determine the procedure to be followed in removing any existing deteriorated materials. The methods chosen should insure the least amount of effect on the surrounding materials.
 - b) Use materials that match as closely as possible the original storefront and installation methods. Old wood framing members from structures that are being taken down can frequently be found that exactly match the species of wood used in the original siding. This material can be milled to match the existing storefront members.
 - c) Extreme care must be taken when milling any old wood to be sure that all of the nails and other metal materials have been removed prior to the milling process. Metal detectors can be used to find hidden objects in the wood. If a metal object is hit by a power tool, it can result in serious injury to anyone in the vicinity and severe damage to the power tool.
 - d) If old wood of the same species cannot be found, select new kiln-dried materials that match the original specie as closely as possible. This material should be as thoroughly dried as possible to reduce the amount of shrinkage that will occur after it has been installed. The new boards can be shaped to exactly match the original storefront members.
 - e) Metal elements can usually be reproduced to match original metal portions of the storefront. The metal finish should be carefully selected to insure the match.
 - f) The new storefront elements should be installed in a manner that matches the original, using fasteners of the same size, shape and material, wherever possible.
 - g) The new storefront elements should be finished to match the existing. Where a painted finish is used, the new material should receive a prime coat of paint on all sides, ends and edges before it is installed.
 - h) New wood materials installed close to the ground should be pressure treated to resist infestation and deterioration wherever possible. If the materials are to be painted,

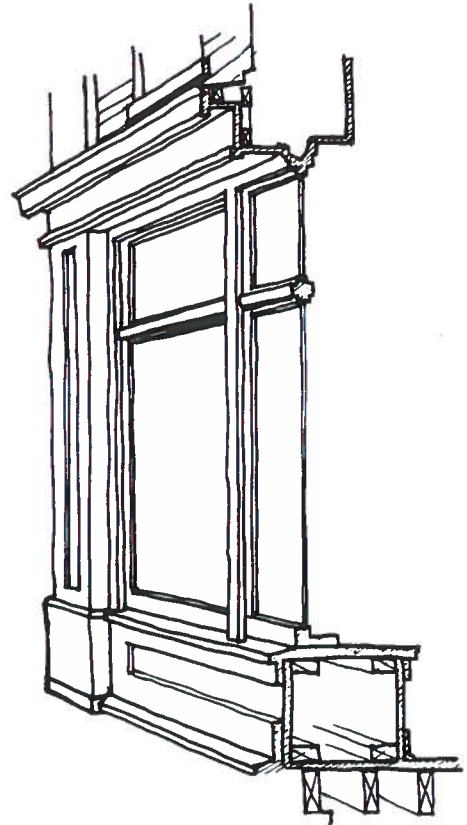
pressure treated materials can be used without any apparent visual difference. (Refer to the BOCA section cited under "siding")

- i) Replace all broken glass with glass that matches the original in color, texture and transparency and meets all code requirements for safety.
2. If the existing storefront is not compatible with the original design of the building, replacing it with one that is will contribute greatly to the architectural character of the building and the historic area. The return to a design that is sympathetic to the original can often be done at one time or in phases. Either way the following steps should be followed:
 - a) Using existing records of the original storefront design, if available, or designs from similar buildings of the same type that were built at approximately the same time, develop the design for the replacement storefront. Professional help would be extremely useful in the development of this design and its presentation for design review.
 - b) Carefully remove the unsympathetic storefront elements to be replaced and look for evidence of the original storefront.
 - c) Clean all of the areas where elements have been removed to insure that 'captured' moisture or deteriorating materials will not continue to decay.
 - d) Construct the new storefront using materials, fasteners, and finishes that match as closely as possible the original design and satisfy all current code requirements.
3. The elements that should probably be considered for a storefront design in a building built in the latter part of the nineteenth century are:
 - a) The scale and proportion of the original building should be preserved as much as possible.
 - b) The original storefront probably incorporated large glass areas and an entrance either centered or at one side of the facade. Often the entrance was recessed so that the doors would not swing out beyond the face of the building. This arrangement of the design elements should probably be followed unless there is strong evidence that the original design was different. Even if the new use of the building differs, the original design should be maintained. Interior design elements can adapt the building to the new use while preserving the design of the exterior and its relationship to its neighbors.

c) The materials and finishes chosen should match the original as closely as possible.

d) The storefront cornice should be maintained as a lintel above the storefront opening. The lines of both the top and bottom of the lintel were often maintained from building to building in a row enhancing the design quality of the neighborhood.

e) The storefront frames may be wood or metal. They were probably as thin as the technology of the time allowed them to be. They were used to support the glass, bulkheads, transoms, and entrance ways and windows. The scale of these frames composed of posts, rails, mullions and muntins, is extremely important in the maintenance of the character of the building. Frequently, the bulkhead or transom lines established by these frames are maintained from one building to the next adding greatly to the continuity of the design in the neighborhood.



Storefront Detail

f) Transoms above the door line were often part of a storefront design. The transoms were made up of clear or colored glass set in muntins within the frames. Frequently the design of the transom panels was more highly articulated than the shop windows below. They were used as a decorative element and the motifs used over the windows were often repeated over doors and sidelights.

g) Display windows were designed to allow as much transparency as possible, both for the display inside the window and for the greatest amount of daylight and least amount of glare within the store. As the manufacture and transport of glass improved, the sizes of the glass sheets used in storefronts grew. The large store windows used today did not appear outside of the urban centers until well into the twentieth century. In many storefronts the glass panels remained between three and four feet in width for many years due to the breakage that occurred during transport. The muntins used within the display window were kept as small as possible to allow the largest possible areas of glass. Code requirements for safety and wind loading must be satisfied.

- h) Bulkhead panels were frequently below the display windows. They were usually between sixteen and twenty-four inches in height and occasionally as high as thirty-six inches. These panels were frame, metal, ceramic, or masonry and often were a decorative element in the design of the storefront. Simple wood raised panels set in rails and stiles were popular. The selection of a simple design is usually more appropriate when the original design is unknown. Metal, ceramic, or masonry bulkheads are appropriate where rough treatment can be anticipated.
- i) A sill at the base of the storefront provides the ledge upon which the storefront is constructed. The sill can be wood, metal, brick, stone or ceramic, but should provide a good weather separation between the grade outside the building and the floor line inside. The sill can extend the full width of the storefront or it can be broken at the entrances. In either case, it must satisfy the requirements for access for handicapped and elderly people noted in the building code.
- j) Entrance doors should be designed to meet all of the applicable code requirements, and at the same time, match the original design of the door(s). Doors with wood stiles and rails with glass lights were most frequently used for these storefronts. Care must also be exercised in the selection of the hardware for entrance doors.

Often there was a separate entrance for spaces on the floors above the store. When a storefront included a second entrance of this type, it was usually separated from the main entrance to the store and made less important in the design of the storefront.
- k) Fabric awnings on metal frames were frequently used for sun control. They allow for shade, color, and added delight to the overall building facade.
- l) Use paint colors and finishes that compliment the rest of the building, its neighbors and the neighborhood.

II. NOT RECOMMENDED FOR STOREFRONTS

- 1. Do not use materials that will change the character of the original building.
- 2. Do not design a storefront that is not compatible with the overall design of the original building, such as imitation masonry or mirrored glass.
- 3. Do not extend the storefront beyond the original storefront opening.

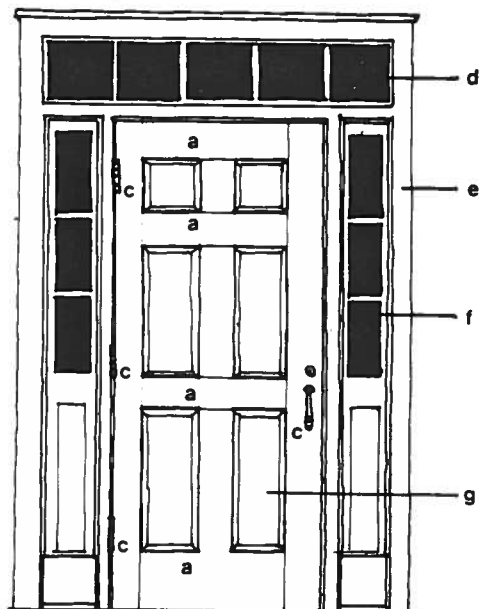
4. Do not use chemical paint 'strippers' to remove paint. The residual chemicals can cause further deterioration and can affect the finishes used.
5. Do not use sandblasting as a technique for paint removal. This process badly damages the surfaces of most materials.
6. Do not use a flame to remove paint. This process exposes a structure to an extreme fire hazard and is difficult to control.
7. Do not use glass that does not satisfy wind or safety requirements of the building code.
8. Do not use signs, awnings, or other secondary design elements that, due to their size, color, texture, material, lighting, or design, detract from the character or design of the original building or historic district.

WOOD DOORS AND ENTRANCES

I. RECOMMENDED ACTION

A. Identifying, Retaining and Preserving

1. In historic districts where the buildings were built before 1930, most of the entrances and doors were constructed of wood and glass. These doors and entrances should be preserved, maintained, repaired or replaced wherever necessary to protect the character of the original building and neighborhood. At the same time the doors must meet the requirements of the building codes for safety and access by handicapped individuals. If storm or screen doors are required for the project they should also be constructed with wood rails and stiles and designed to be compatible with the doors behind.



- a) rail
- b) stile
- c) hardware
- d) five light transom
- e) frame
- f) sidelite
- g) six panel door with sash

2. Identify the existing wood doors and entrances and their frames and hardware. Record the following data:
 - a) The type, dimension and condition of each of the doors, sidelights, transoms, frames, bulkheads, mullions, glass and hardware.
 - b) The types and designs of the masonry, framing and sheathing around the doors and entrances and any weatherproofing and insulation materials that have been included in the construction.

- c) The types, conditions and numbers of coats of paint, stain or other finish on the doors and entrances. Identify the manufacturer and catalogue number of the existing finish materials wherever possible.
- 3. Preserve any existing records of the doors and entrance drawings, photographs or verbal descriptions. Photograph the existing windows showing as many details as possible. Date the photographs.
- 4. Check for missing, damaged or deteriorated parts that should be attended to immediately to stop further decay. Check any locations where water could stand or moisture might accumulate. Inspect all flashing materials.
- 5. Wherever possible, inspect the existing doors and entrances to determine the types, colors and numbers of coats of paint that have been used to protect them. The paint can be studied under laboratory conditions for the most accurate results, but an idea of the colors that have been used can be obtained by carefully shaving away the layers of paint with a knife blade or very fine emery paper.
- B. Protecting and Maintaining
- 1. Clean all wood parts with water and a soft brush. Remove any accumulation of dirt, mildew or mold. Use a mild detergent if necessary. If detergent is required, care must be taken to protect all landscape materials from damage from the detergent. When a hose is used, use very low pressure. Clean all glass with glass cleaner.
- 2. Remove any loose or peeling paint and touch up areas with a finish that matches the existing finish. Carefully follow the finish manufacturer's instructions for touching up existing wood surfaces. Check the finish for match and compatibility when completely dry and before applying it to the existing wood window parts.
- 3. Particular attention should be paid to wood sills. Check for soft or deteriorating wood, missing, peeling or blistered paint, and flashing and caulking materials. In areas where a small amount of damage has occurred, the removal of damaged materials and touch up with caulking or paint will preserve the sills. Remove the threshold to check the condition of the sill beneath it.
- 4. Check the glass to be sure it is secure. Small loose or missing areas in the glazing putty or caulking should be touched up with matching materials after thoroughly cleaning the affected area and allowing it to dry.
- 5. Joints at the perimeter of the door and entrance frames should be checked to insure that they are tight and will prevent the infiltration of air or moisture.

6. Determine the nature and extent of any door or entrance repairs that need to be made.

C. Repairs

1. Frequently doors or entrances that appear to be in extremely poor condition can be repaired to perform as well as they did originally. Thorough cleaning, repair of damaged parts, re-assembly, re-glazing and painting is often the most economical solution. Re-using the original door or entrance is an excellent way to insure that the historic character of the building is maintained.
2. Plan the extent of the repair work required. This work includes the repair of frames, doors, sidelights, transoms and bulkheads that have become split, lost glazing putty, developed loose or parted joints, have broken or loose panes of glass, fail to operate properly, have damaged screen or storm sash or have loose, peeling or missing paint.
3. Clean the area to be repaired carefully making sure that any foreign materials have been removed that might be 'captured' behind the repair. These materials could lead to future rot or further deterioration.
4. Carefully remove the portion of the door or entrance that must be repaired. Inspect the work exposed behind it for any further deterioration that should be repaired. Remove the caulking, putty and glass from the area to be repaired. Scrape and sand the wooden members to remove paint. Glue, dowel or spline broken or split members and return them to their original configuration using filling compounds. Individual parts of the sash or frame that are so badly deteriorated that they can not be rebuilt should be replaced.

Reassemble and apply a prime coat of high quality, oil based, paint. Replace the original glass panes if they are broken, disfigured or do not meet the requirements of the building code.

Replace the repaired portions of the doors, sidelights, transoms, bulkheads or frames and apply the finish coats of paint.

5. If only a small portion of the door or entrance requires repair work, it often is wise to take the opportunity to make sure all of the glazing is tight and to refinish the entire assembly.

Fill all enlarged holes, broken edges or gouges with a filler material compatible to the original finish.

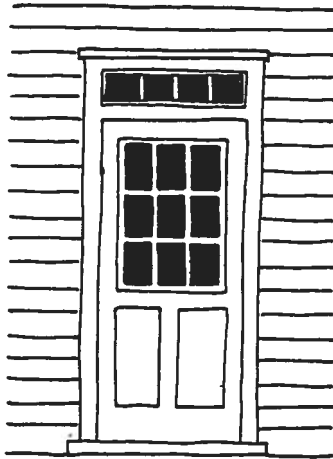
6. Wherever possible, check the condition of the subsurfaces behind the doors or entrances to determine the condition. If minor deterioration is evident, this can often be cleaned out and will cause no more problem once the repairs are complete. If, however, the damage is extensive, it may be necessary to plan for the

repair or replacement of a portion of the wall in this area. Take particular care in checking the area around the head and sill of a door or entrance.

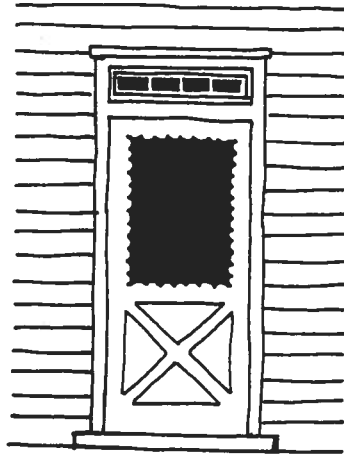
D. Replacement

1. If a door or entire entrance is missing or so badly damaged that it cannot be repaired, it should be replaced. The replacement should match the original in material, dimension, detail and finish. Excellent wood replacement doors and entrances are available or can be made to order.
2. The glass in the replacement doors, sidelights or transoms should match the original in color and clarity. Insulated glass can often be used without affecting the appearance. An insulating 'low-emissivity' glass that reflects radiant heat and is clear is available and is extremely efficient for energy conservation. Glass should be selected that conforms to current codes for strength and safety.
3. Carefully plan the extent of the work required. Replace as little of the original work as possible. Often, badly damaged parts will provide an excellent source for samples of the paints that have been used in the past including the original colors.
4. Before replacing any doors or entrances, use the opportunity to thoroughly inspect the wall in the area. If further deterioration is found, an evaluation should be made whether the other problem will be cured with the repair of the door or whether wall repairs are required also.
5. Install and finish new doors and entrances in the manner used for the original. Before installation prime all wood parts with a high quality, oil based primer.
6. Finish the wood parts with a high quality, oil based or latex exterior paint specified by the manufacturer.
7. Caulk all of the joints surrounding the frame to insure that there will be no infiltration of air or moisture.
8. Install glass with glazing points, trim and putty in a manner that matches the original as closely as possible. The chemistry of putty and caulking differs greatly from the materials used in the past and provides a better seal. The color and shape of the putty or caulking materials can closely match the original and should be selected carefully to insure this match.
9. Wood, storm or screen doors can be fabricated to closely match the doors. These should conform to the original design of the building and not detract from the historic character of the neighborhood. Clear safety glass or plexiglas should be used for

storm panels, copper or other dark insect screen should be used for the screen panels. The frames should be painted to match the original door. The building code should be checked to see if storm or screen doors may be used.



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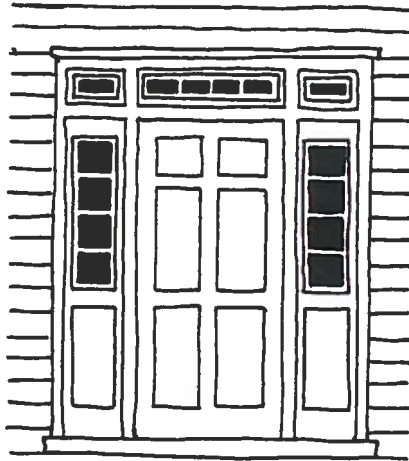


not like this

II. NOT RECOMMENDED FOR WOOD DOORS AND ENTRANCES

1. Do not 'wall up' existing doors or entrances.
2. Do not add doors or entrances where they did not exist in the original building.
3. Do not replace doors or entrances with ones that are larger, smaller or of a different shape or proportion than the original windows.
4. Do not replace doors or entrances with ones of a different type.
5. Do not replace doors, sidelights or transoms with ones with glass panes or muntin patterns that differ in size or proportion from the original design.
6. Do not use doors, sidelights or transoms with false muntins or 'snap-in' grids.
7. Do not install metal or plastic doors or entrances in place of wooden ones.
8. Do not install metal or plastic storm or screen panels over wood doors or entrances.

9. Do not install shutters at doors or entrances where shutters were not included in the original design.
10. Do not install shutters that do not operate and do not cover the door when closed.



like this



not like this

11. Do not install aluminum or vinyl shutters.
12. Do not install aluminum awnings.
13. Do not paint glass panes or replace them with metal, plastic or plywood panels.

WOOD WINDOWS

I. RECOMMENDED ACTION

A. Identifying, Retaining and Preserving

1. Identify the existing wood windows and their frames. Record the following data:

- a) The types, dimensions and condition of each of the sash, frames, mullions, glass and hardware.
- b) The type and design of the masonry, framing and sheathing around the windows and any weatherproofing and insulation materials that have been included in the construction of the wall.
- c) The type, condition and number of coats of paint, stain or other finish on the windows. Identify the manufacturer and catalog number of the existing finish material wherever possible.

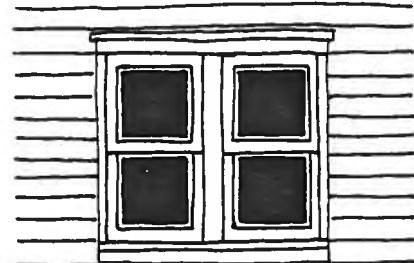
2. Preserve any existing record of the windows in drawings, photographs or verbal descriptions. Photograph the existing windows showing as many details as possible. Date the photographs.

3. Check for missing, damaged or deteriorated parts of the windows that should be attended to immediately to stop further decay. Check particularly any locations where water could stand or moisture might accumulate. Inspect all flashing materials where they occur.

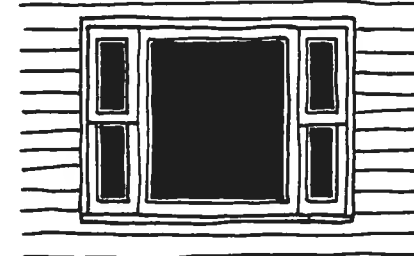
4. Check the condition of the framing, sheathing, weather-proofing and insulation materials behind the windows wherever possible.

5. Wherever possible, inspect the existing siding to determine the types, colors and numbers of coats of paint that have been used to protect the siding throughout the years. The paint can be studied under laboratory conditions for the most accurate results, but an idea of the colors that have been used can be obtained by

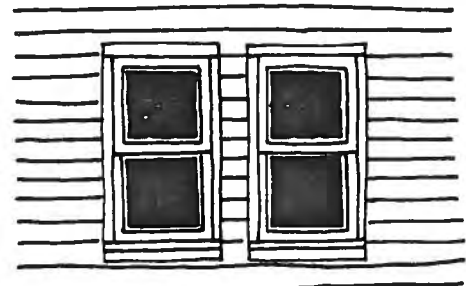
Replacement Windows



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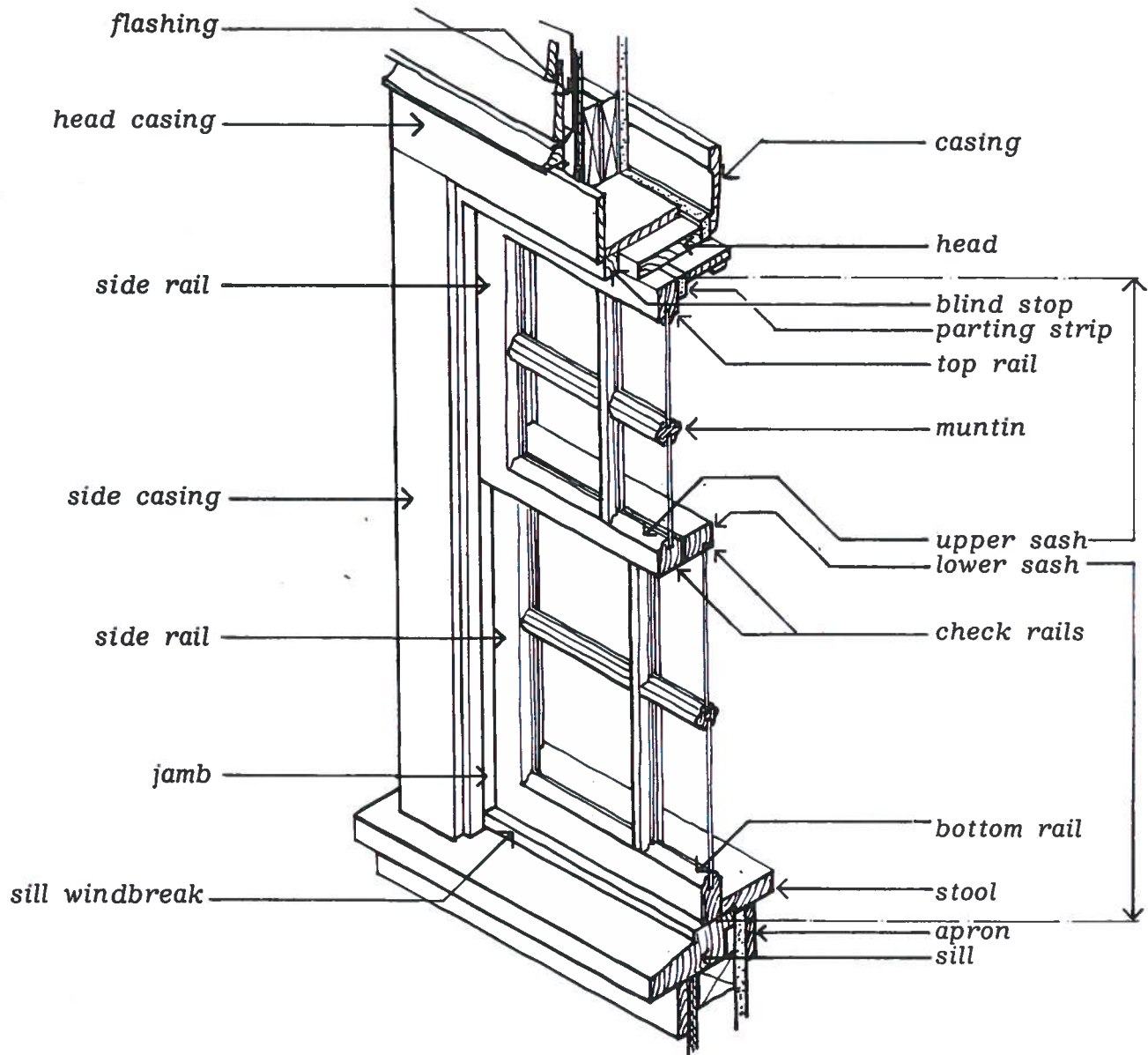


not like this



not like this

WINDOW DETAILS



OUTSIDE

INSIDE

carefully shaving away the layers of paint with a knife blade or very fine emery paper.

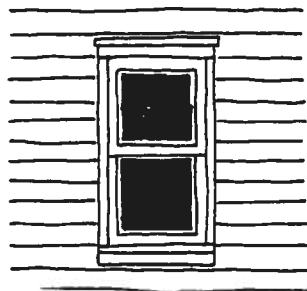
B. Protecting and Maintaining

1. Clean all wood window parts with water and a soft brush. Remove any accumulation of dirt, mildew or mold. Use a mild detergent if necessary. If detergent is required, care must be taken to protect all landscape materials from damage from the detergent. When a hose is used, use very low pressure. Clean all glass with glass cleaner.
2. Remove any loose or peeling paint and touch up areas with a finish that matches the existing finish. Carefully follow the finish manufacturer's instructions for touching up existing wood surfaces. Check the suggested finish for match and compatibility when completely dry, before applying it to the existing wood window parts.
3. Particular attention should be paid to wood window sills. Check for soft or deteriorating wood, missing, peeling or blistered paint, and flashing and caulking materials. In areas where a small amount of damage has occurred, the removal of damaged materials and touch up with caulking or paint will preserve the sills.
4. Check the window panes to be sure they are secure. Small loose or missing areas in the glazing putty or caulking should be touched up with matching materials after thoroughly cleaning the affected area and allowing it to dry.
5. Joints at the perimeter of the window frames should be checked to insure that they are tight and will prevent the infiltration of air or moisture.
6. Determine the nature and extent of any window repairs that need to be made.

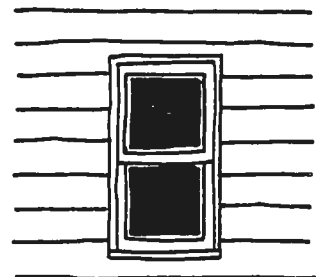
C. Repairs

Trim

1. Frequently, windows that appear to be in extremely poor condition can be repaired to perform as well as they did originally. Thorough cleaning, repair of damaged parts, reassembly, reglazing and painting, is often the most economic



like this



not like this

solution for such a window. Reusing the original window is an excellent way to insure that the historic character of the building is maintained.

2. Plan the extent of the repair work required. This work includes the repair of frames or sashes that have become split, lost glazing putty, developed loose or parted joints, have broken or loose panes of glass, fail to operate properly, have damaged screen or storm sashes or have loose, peeling or missing paint.
3. Clean the area to be repaired carefully making sure that any foreign materials have been removed that might be 'captured' behind the repair. These materials could lead to future rot or further deterioration.
4. Carefully remove the portion of the sash or frame that must be repaired. Inspect the work exposed behind it for any further deterioration that should be repaired. Remove the caulking, putty and glass from the area to be repaired. Scrape and sand the wooden members to remove paint. Glue, dowel or spline broken or split members and return them to their original configuration using filling compounds. Individual parts of the sash or frame can be replaced if they are so badly deteriorated that they cannot be rebuilt.

Reassemble and apply a prime coat of high quality, oil based paint. Replace the original glass pane unless it is broken, disfigured or does not meet the requirements of the building code.

Replace the repaired portions of the window and apply the finish coats of paint.

5. If only a small portion of the window requires repair work, it often is wise to take the opportunity to make sure all of the glazing is tight and to refinish the entire window.

Fill all enlarged holes, broken edges or gouges with a filler material compatible to the original finish and that can be finished to match the original finish.

6. Wherever possible, check the condition of the subsurfaces behind the window to determine the condition. If minor deterioration is evident, this can often be cleaned out and will cause no more problem once the window has been repaired. If, however, the damage is extensive, it may be necessary to plan for the repair or replacement of a portion of the wall in this area. Take particular care in checking the area around the head and sill of a window.

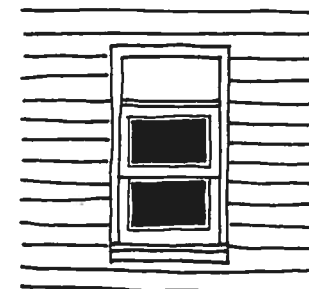
D. Replacement

1. If a sash or entire window is missing, or so badly damaged that it cannot be repaired, it should be replaced. The replacement sash or window should match the original in material, dimension, detail and finish. Excellent wood replacement sash and windows are available or can be made to order.
2. The glass in the replacement window should match the original in color and clarity. Insulated glass can often be used without affecting the appearance of the window. An insulating 'low-emissivity' glass that reflects radiant heat and is clear is available and is extremely efficient for energy conservation. Glass should be selected that conforms to current codes for strength and safety.
3. Carefully plan the extent of the work required. Replace as little of the original work as possible. Often, badly damaged parts of the window will provide an excellent source or samples of the paints that have been used in the past including the original colors.
4. Before replacing any windows, use the opportunity to thoroughly inspect the walls in the area. If further deterioration is found, an evaluation should be made whether the other problem will be cured with the repair of the window or whether wall repairs are required also.
5. Install new sash or windows in the manner used for the original and finish in a manner that closely matches the original. Before installation, prime all wood parts with a high quality, oil based primer.
6. Finish the wood parts with high quality, oil based or latex exterior paint specified by the manufacturer.
7. Caulk all of the joints surrounding the frame to insure that there will be no infiltration of air or moisture.
8. Install glass with glazing points, trim and putty in a manner that closely matches the original. The chemistry of putty and caulking differs greatly from the materials used in the past and provides a better seal. The color and shape of the putty or caulking materials can be closely matched to the original and should be selected carefully to insure this match.

Replacement Windows



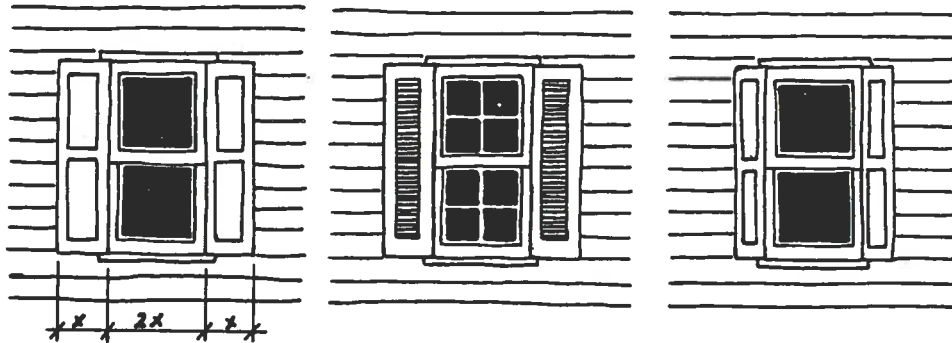
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never like this

9. Wood frame, exterior, storm or screen sashes can be fabricated to closely match the original windows. These sashes will conform to the original design of the building and not detract from the historic character of the neighborhood. Clear safety glass or plexiglas should be used for storm panels, and copper or other dark insect screen should be used for the screen panels. The frames should be painted to match the original window.

Shutters



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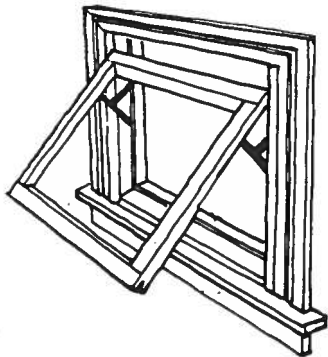
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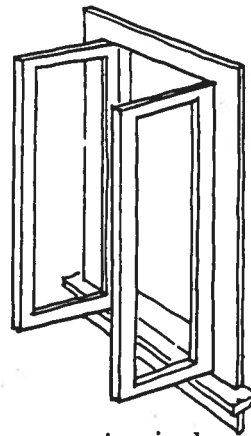
- II. NOT RECOMMENDED FOR WOOD WINDOWS
1. Do not 'wall up' existing windows.
 2. Do not add windows where windows did not exist in the original building.
 3. Do not replace windows with windows that are larger or smaller, or of a different shape or proportion than the original windows.
 4. Do not replace windows with windows of a different type.
 5. Do not replace a window sash with a sash that has glass panes or muntin patterns that differ in size or proportion from the original design. For example, do not replace two 'one-over-one' sashes with two 'six-over-six' sashes.
 6. Do not use windows with false muntins or 'snap-in' grids.
 7. Do not install metal or plastic windows in place of wooden windows.
 8. Do not install metal or plastic storm or screen panels over wood windows.
 9. Do not install shutters at windows where shutters were not included in the original design.

10. Do not install shutters that do not operate and do not cover the window when closed.
11. Do not install aluminum or vinyl shutters.
12. Do not install aluminum awnings.
13. Do not paint glass panes or replace them with metal, plastic or plywood panels. If the use of a building requires that a window be obscured, an obscure panel can be installed inside the window a few inches from the sash. If this panel is painted black it will not damage the exterior appearance of the building.

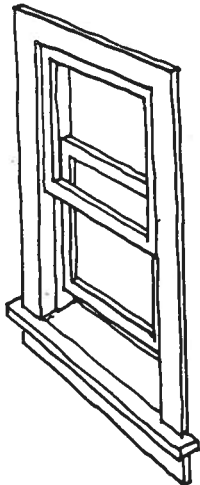
Window Types



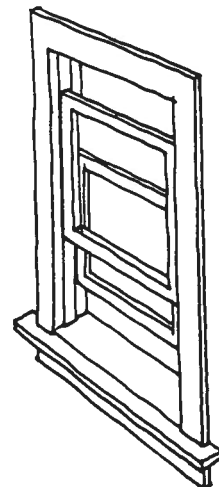
awning window



casement window



single hung window



double hung window

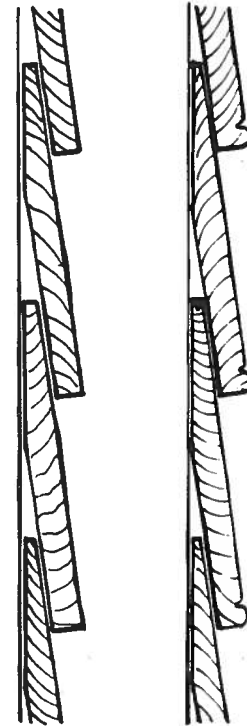
WOOD SIDING

I. RECOMMENDED ACTION

A. Identifying, Retaining and Preserving

1. Identify the existing wood siding and record the following data:

- a) Species of wood.
- b) Size and shape of siding.
- c) Range in lengths used.
- d) Amount of siding exposed to the weather and the amount covered by the piece of siding adjacent to it.
- e) The method of attaching the siding to the building. (Nail type, size, material, spacing, etc.)
- f) Detail of siding at the bottom of the wall, at the top, at the corners, and at windows, doors or other openings.
- g) The general condition of the siding. Note any specific areas where significant problems exist.
- h) The type and design of the framing and sheathing behind the siding and any weatherproofing and insulation materials that have been included in the construction of the wall.



a

b

a. common beveled

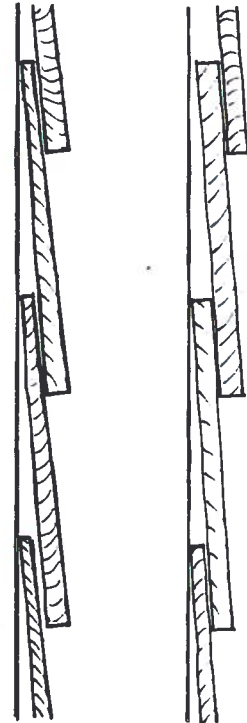
b. beaded beveled

- i) The type, condition and number of coats of paint, stain or other finish on the siding. Identify the manufacturer and catalogue number of the existing finish material wherever possible.
2. Preserve any existing record of the siding in drawings, photographs or verbal descriptions such as invoices from suppliers. Photograph the existing siding at the points noted in 1-e above.
3. Check for missing, damaged or deteriorated siding that should be attended to immediately to stop further decay. Check particularly any locations where water could stand or moisture might accumulate. Inspect all flashing materials where they occur.

4. Check the condition of the framing, sheathing, weatherproofing and insulation materials behind the siding wherever possible.
5. Wherever possible, inspect the existing siding to determine the types, colors and numbers of coats of paint that have been used to protect the siding throughout the years. The paint can be studied under laboratory conditions for the most accurate results but an idea of the colors that have been used can be obtained by carefully shaving away the layers of paint with a knife blade or very fine emery paper.

B. Protecting and Maintaining

1. Clean siding with water and a soft brush. Remove any accumulation of dirt, mildew or mold. Use a mild detergent if necessary. If detergent is required, care must be taken to protect all landscape materials from damage from the detergent. When a hose is used, use very low pressure.
2. Remove any loose or peeling paint and touch up areas with a finish that matches the existing finish. Carefully follow the finish manufacturer's instructions for touching up existing wood surfaces. Check the suggested finish for match and compatibility when completely dry, before applying it to the existing siding.
3. Inspect gutters, rain water leaders, roof overhangs, and the wall at points where a ledge occurs for any accumulation of moisture. Carefully remove any material that causes such an accumulation and determine the condition of the siding below. Touch up with matching finish materials as required.
4. Determine the nature and extent of any repairs that need to be made in the wood siding.



c

d

c. tapered lap

d. common lap

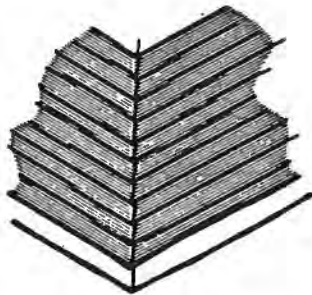
C. Repair

1. Plan the extent of the repair work required. Repair work involves the re-installation of loose siding or siding that has fallen off but has not been lost. It can also involve the repair of siding that has been split or broken.
2. Clean the area to be repaired carefully making sure that any foreign materials have been removed that might be 'captured' behind the repair. These materials could lead to future rot or further deterioration.

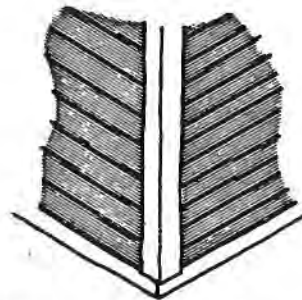
3. Fill all enlarged holes, broken edges or gouges with a filler material compatible to the original finish and that can be finished to match the original finish. Often splines or dowels can be used to join the broken pieces of wood.
4. Wherever possible, check the condition of the subsurfaces behind the siding in need of repair to determine the condition of the sheathing and framing. If minor deterioration is evident, this can often be cleaned out and will cause no more problem once the siding has been repaired. If, however, the damage is extensive, it may be necessary to plan for the repair or replacement of a larger portion of the wall in this area.

D. Replacement

1. If a area is found where the siding is very badly deteriorated or is missing, siding should be installed replacing the original.



not like this



not like this

2. Carefully plan the extent of the replacement work required trying to minimize the extent of the work as much as possible. Determine the procedure to be followed in removing any existing deteriorated materials. The methods chosen should insure the least amount of effect on the surrounding siding or the sheathing or framing members behind. During this process, nails or other fasteners may be found that can be used or copied during the repair. Frequently, a badly damaged piece of siding will provide an excellent sample of wood to study the layers of paint that have been applied over the years.

If a small portion of a long siding board must be replaced, replace only the amount necessary and be sure that the new piece is securely fastened in place and matches the adjacent siding.

3. Before replacing any siding, use the opportunity to thoroughly inspect the sheathing and framing in the area. If further deterioration is found, an evaluation should be made whether the problem will be cured with the repair of the siding or whether sheathing and framing repair are required also. Often, deterioration found under damaged or missing siding will be stopped with the repair to the siding and the sealing of the surface with paint or other finishes.

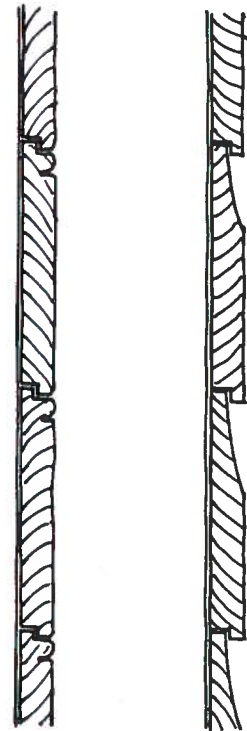
4. Use materials that match as closely as possible the original siding and installation methods. Old wood framing members from structures that are being taken down can frequently be found that exactly match the specie of wood used in the original siding. This material can be milled to match the existing siding.

Extreme care must be taken when milling any old wooden members to be sure that all of the nails and other metal materials have been removed prior to the milling process. Metal detectors can be used to find hidden objects in the wood. If a metal object is hit by any power tool, it can result in serious injury to anyone in the vicinity and severe damage to the power tool.

5. If old wood of the same species cannot be found, select new kiln-dried materials that match the original species as closely as possible. This material should be as thoroughly dried as possible

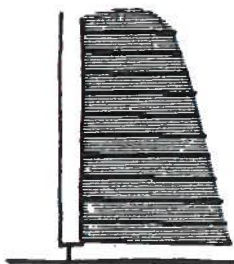
to reduce the amount of shrinkage that will occur after it has been installed. The new boards can be shaped to exactly match the original siding.

6. The new siding should be installed in a manner that matches the original wall using nails of the same size, shape and material wherever possible. The manner in which the siding is installed at the corners, windows, doors, top and bottom of the wall, and any other specific location should match the original as closely as possible.
7. The new siding should be finished to match the existing siding. Where a painted finish is used, the new siding should receive a prime coat of paint on all sides, ends and edges before it is installed.



e. beaded shiplap

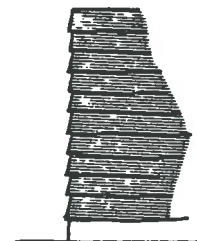
f. german



like this



not like this



not like this

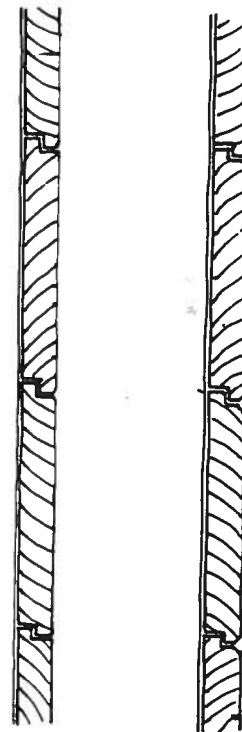
8. New wood materials installed close to the ground should be pressure treated to resist infestation and deterioration wherever possible. If the materials are to be painted, pressure treated materials can be used without any apparent visual difference.

Note: The 1984 edition of the BOCA Building Code used in Maryland requires that the "clearance between wood siding and earth on the exterior of a building shall be not less than 6 inches except where siding, sheathing and wall framing are of approved pressure-treated wood." (1315.3.2)

Some species are accepted to meet this requirement because of their natural properties. Among these are the heartwood of Tidewater Red Cypress, Black Locust, Black Walnut and Easter Red Cedar. (CABO-R 308.1)

II. NOT RECOMMENDED FOR WOOD SIDING

1. Do not use chemical paint 'strippers' to remove paint. The residual chemicals left in the fibers of the wood would cause deterioration of the wood and can affect the finishes used.
2. Do not use sandblasting as a technique for paint removal. This process destroys the surface of the wood by removing considerable 'summer growth' and leaves it badly damaged and difficult to finish.
3. Do not use a flame to remove paint. This process exposes a structure to an extreme fire hazard, is difficult to control and results in the burning of the outer fibers of the wood.
4. Do not resurface a building clad in wood siding with another material. Stone or brick veneer, artificial masonry, stucco, asphalt or composition shingles, and aluminum or vinyl siding are not appropriate in an historic area. Some of these materials were not in existence when the original building was constructed, others will drastically change the appearance of the original building and hurt the architectural character of the historic area.



g

h

g. drop siding/
weatherboard

h. "v" joint shiplap

Aluminum and vinyl siding have been presented as materials that closely match wood siding and require no maintenance. The finish on aluminum and vinyl siding does deteriorate in sunlight, reacts to heat and cold, and does not match the appearance of the original wood. Paints available today offer protection for wood siding that far surpass paints used in the past.

5. Do not remove architectural trim or detail when replacing wood siding and fail to replace it. Often this detail and trim contributes greatly to the character of the building.

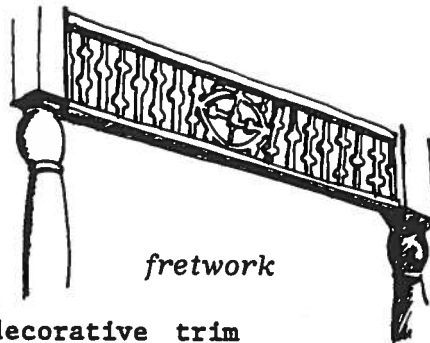
EXTERIOR WOOD TRIM

I. RECOMMENDED ACTION

A. Identifying, Retaining and Preserving

1. Exterior wood trim includes:

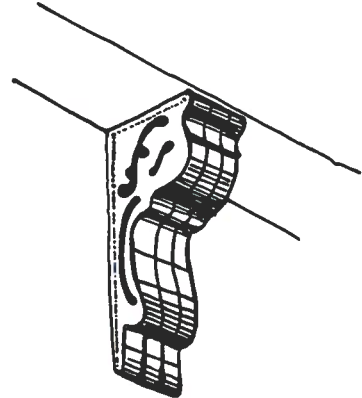
- a) Watertable trim at the bottom of a frame wall.
- b) Corner boards at outside corners.
- c) Corner trim at inside corners.
- d) Window casings, sills, moldings and pediments.
- e) Door casings, sills, moldings, and pediments.
- f) Panel work.
- g) Frieze or cornice boards and moldings at the top of a frame wall.
- h) Verge, eave or barge boards at gables.
- i) Fascia boards at the edge of a roof.
- j) Soffit boards and trim under an overhanging roof or floor structure.
- k) Box cornice boards.
- l) Brackets or struts.
- m) Shutters and Louvers.
- n) Lattice work.
- o) All other weathering or decorative trim attached to the wall of the structure.



2. Identify the existing wood trim and identify the following data:

- a) Species of wood.
- b) Size and shape of trim.
- c) The method of attaching the siding to the building. (Nail type, size, material, spacing, etc.)
- d) Detail of how the trim members relate to one another and to adjacent wall or roof surfaces.

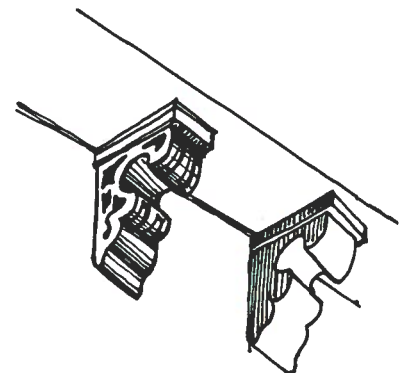
- e) The general condition of the trim and any specific areas where the condition varies greatly.
 - f) The type, condition and number of coats of paint, stain or other finish on the trim. Identify the manufacturer and catalogue number of the existing finish material wherever possible.
3. Preserve any existing record of the trim in drawings, photographs, or verbal descriptions including invoices from suppliers. Photograph the existing trim at all points.
 4. Inspect for missing, damaged or deteriorated trim that should be repaired or replaced immediately to stop further decay. In particular, check any locations where moisture can accumulate. Inspect the condition of all flashing materials.
 5. Wherever possible check the condition of the framing, weatherproofing, insulation or sheathing materials behind the trim.
 6. Wherever possible, inspect the existing trim to determine the types, colors and numbers of coats of paint that have been used to protect the siding throughout the years. The paint can be studied under laboratory conditions for the most accurate results but an idea of the colors that have been used can be obtained by carefully shaving away the layers of paint with a knife blade or very fine emery paper.



bracket

B. Protecting and Maintaining

1. Clean siding with water and a soft brush. Remove any accumulation of dirt, mildew or mold. Use a mild detergent if necessary. If detergent is required, care must be taken to protect all landscape materials from damage from the detergent. When hoses are used, use very low pressure.
2. Remove any loose or peeling paint and touch up areas with a finish that matches the existing finish. Carefully follow the finish manufacturer's instructions for touching up existing wood surfaces. Check the suggested finish for match and compatibility when completely dry, before applying it to the existing siding.
3. Inspect gutters, rain water leaders, roof overhangs, and the trim at any point where a ledge occurs for any accumulation of



brackets

moisture. Carefully remove any material that causes such an accumulation and determine the condition of the material below. Touch up with matching finishes as required.

4. Determine the nature and extent of any repairs that need to be made in the wood trim.

C. Repair

1. Plan the extent of the repair work required. Repair work involves the re-installation of loose trim or trim that has fallen off but has not been lost. It can also involve the repair of trim that has been split or broken.
2. Clean the trim to be repaired making sure that any foreign materials have been removed that might be 'captured' behind the repair. These materials could lead to future rot or further deterioration.
3. Fill all enlarged holes, broken edges or gouges with a filler material compatible to the original finish and that can be finished to match the original. Often splines or dowels can be used to join the broken pieces of wood.
4. Wherever possible, check the condition of the subsurfaces behind the trim in need of repair to determine the condition of the siding, sheathing or framing. If minor deterioration is evident, this can often be cleaned out and will cause no more problem once the trim has been repaired. If, however, the damage is extensive, it may be necessary to plan for the replacement of materials behind the affected area.

D. Replacement

1. If pieces of trim are badly deteriorated or missing, they should be replaced if the original design can be determined. If not, the importance of the piece to the condition and appearance of the building should be evaluated. If the trim does not affect the appearance, the weather resistance, or safety of the structure, it can possibly be left off. If, however, it must be replaced, every effort should be taken to try to determine the configuration of its original design. Old photographs frequently provide this information. Any replacement trim should be designed to conform to the character of the remaining trim and should be finished to match the existing work.
2. Carefully plan the extent of the replacement required, minimizing the extent of the work as much as possible. Determine the procedure to be followed in removing any existing deteriorated materials. The methods chosen should insure the least amount of effect on surrounding materials. During this process, nails or other fasteners may be found that can be used or copied during the

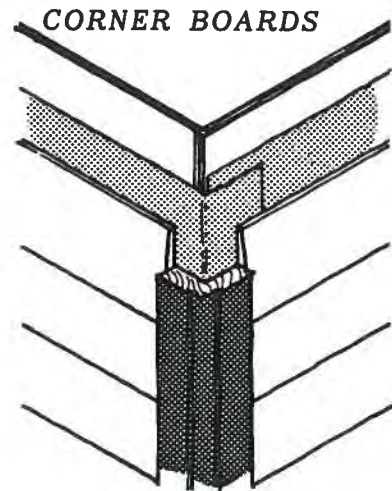


running dog

repair. Frequently a badly damaged piece of trim will provide an excellent sample to study the layers of paint that have been applied over the years.

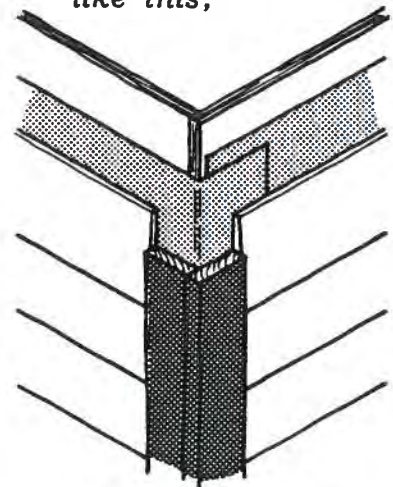
If a small portion of a long trim member must be replaced, replace only the amount necessary and be sure that the new piece is securely fastened in place and matches the adjacent trim.

3. Before replacing any trim, use the opportunity to thoroughly inspect the siding, sheathing and framing in the area. If further deterioration is found, an evaluation should be made whether the problem will be cured with the repair of the trim, or whether siding, sheathing and framing repairs are required also. Often, deterioration found under damaged or missing trim will be stopped with the repair to the trim and the sealing of the surface with paint or other finishes.

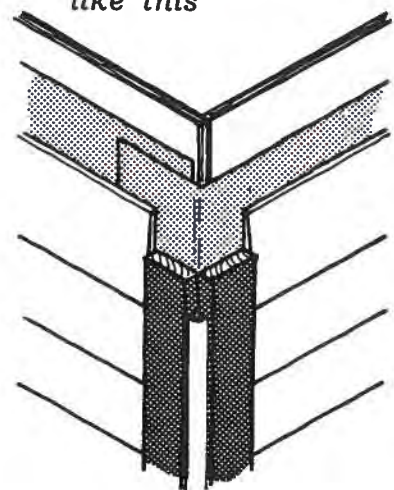


4. Use materials that match as closely as possible the original trim and installation methods. Old wood members from structures that are being taken down can frequently be found that exactly match the species of wood used in the original trim. This material can be milled and cut to match the existing trim.

like this,



like this



or like this

Extreme care must be taken when milling any old wooden members to be sure that all of the nails and other metal materials have been removed prior to the milling process. Metal detectors can be used to find hidden objects in the wood. If a metal object is hit by any power tool, it can result in serious injury to anyone in the vicinity and severe damage to the power tool.

5. If old wood of the same species cannot be found, select new kiln-dried materials that match the original specie as closely as possible. This material should be as thoroughly dried as possible to reduce the amount of shrinkage that will occur after it has been installed. The new boards can be cut to exactly match the original trim.

6. The new trim should be installed in a manner that matches the original using fasteners of the same size, shape and material wherever possible. The manner in which the trim is installed should match the original as closely as possible.
7. The new trim should be finished to match the existing trim. Where a painted finish is used, the new trim should receive a prime coat of paint on all sides, ends and edges before it is installed.
8. New wood materials installed close to the ground should be pressure treated to resist infestation and deterioration wherever possible. If the materials are to be painted, pressure treated materials can be used without any apparent visual difference.

II. NOT RECOMMENDED FOR EXTERIOR WOOD TRIM

1. Do not alter the appearance by adding trim that was not part of the original building such as shutters, brackets, pediments or 'gingerbread' trim. The addition of this kind of trim will badly damage the original design of the building and affect the architectural character of the historic area.
2. Do not remove trim that contributes to the character of the design such as pediments at the doors and windows, brackets, or panelwork. The removal of these elements can destroy the design of the building and badly affect the character of the historic area.
3. Do not use chemical paint 'strippers' to remove paint. The residual chemicals left in the fibers of the wood would cause deterioration of the wood and can affect the finishes used.
4. Do not use sandblasting as a technique for paint removal. This process destroys the surface of the wood by removing considerable 'summer growth' and leaves it badly damaged and difficult to finish.
5. Do not use a flame to remove paint. This process exposes a structure to an extreme fire hazard, is difficult to control and results in the burning of the outer fibers of the wood.
6. Do not use materials other than those used for the original trim. Materials such as vinyl and aluminum are not appropriate in an historic area. These materials were not in existence when the original building was constructed, and will drastically change the appearance of the original building and hurt the architectural character or the historic area.



ornament

Aluminum and vinyl trim have been presented as materials that closely match wood and require no maintenance. The finish on aluminum and vinyl siding does deteriorate in sunlight, reacts to heat and cold, and does not match the appearance of the original wood. Paints available today offer protection for wood siding that far surpass paints used in the past.

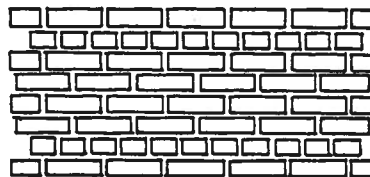
MASONRY

I. RECOMMENDED ACTION

A. Identifying, Retaining and Preserving

1. Record brick or stone size, color and texture. If possible determine the source.

2. Note the configuration of special units such as watertable, key stones, quoins, nosings for steps, wall caps, etc.



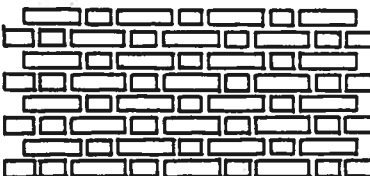
Common Bond

3. Preserve any existing record of the masonry work with photographs, drawings or written materials describing the sources of the materials, the ingredients and receipt for the mortars or paints, the patterns of the masonry work and size and configuration of the joinery.
4. Check the drainage from masonry surfaces to find any point where water can stand or freeze and cause deterioration.

B. Protecting and Maintaining

1. Inspect masonry work to determine if there are broken bricks or stone, deteriorated or missing mortar, deterioration of any painted surfaces, or an excessive accumulation of dirt that should be removed.

2. If the masonry must be cleaned, the most gentle methods should be used. A small portion of the masonry should be cleaned first to test the cleaning method and insure that the wall will not be damaged by the process. After a successful test



Flemish Bond

- the balance of the wall should be cleaned. Cleaning should only be done when there is no possibility of freezing temperatures. Cleaning with clean water and soft natural bristle brushes is recommended. If hoses are used, the pressure should be kept very low.
3. Inspect gutters, roof overhangs, drain spouts, and storm drainage to insure that the masonry work is protected as much as possible from falling and standing water. Remove any debris that may be interfering with the movement of storm water away from the masonry.
4. Remove any damaged or deteriorated paint using the most gentle method possible. Repaint with materials that match as closely as possible the chemistry of the original paint. Repaint with colors that either match the original paint or are appropriate to the historic district.

5. Determine the nature and extent of any repairs that need to be made in the masonry work.

C. Repair

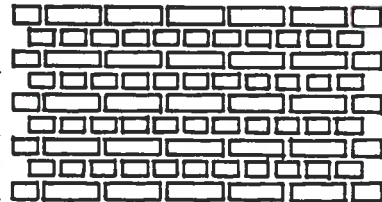
1. Identify areas with broken or missing stones or bricks, deteriorated or missing mortar, cracks, cavities and out of plumb or sagging surfaces. Identify spots where the joints in the masonry allow water to stand.
2. Plan the extent of the repair and the methods to be used. Use the original mortar to determine the type, strength, texture and color of the mortar to be used for repairs.

Remove all loose or deteriorated mortar by hand to keep from damaging the adjacent brick or stone surfaces.

Replace the mortar using joints of the original size, color, texture and configuration.

3. In any joints where water can accumulate, carefully remove the existing mortar to a sufficient depth and repoint with a matching mortar.

4. Masonry repair can include the incidental replacement of missing bricks or stone and the repair of special carved or molded elements. This kind of work should be done with great care using accepted preservation techniques.



English Bond

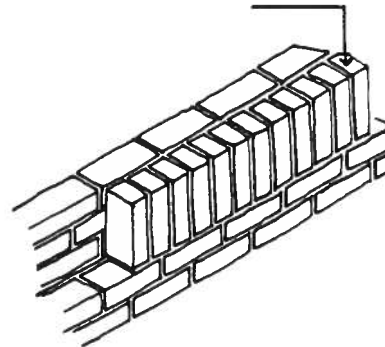
5. Apply water-repellent sealers to masonry only after repointing and repair has been done and has not succeeded in stopping the seepage of water into the wall. Any coating should be tested and selected as a material that will change the appearance of the wall in the least possible fashion.

D. Replacing

1. If a portion of the masonry work has deteriorated so completely, that it cannot be repaired, it should be carefully removed. The remaining pieces of stone or brick should be cleaned and stored until the replacement work can be performed. The work should be planned to conform to the original work as much as possible using all available evidence. Any new stone or brick should be selected to match the surviving original pieces. Mortar matching the original should be used. The bond and joint dimension and configuration should match the existing adjacent masonry work.
2. If a masonry element is missing and must be replaced to preserve the historic character of the building and its neighbors, it should be replaced. This kind of work requires the greatest amount of care and study to determine if any evidence can be found reliably showing the design of the missing element.

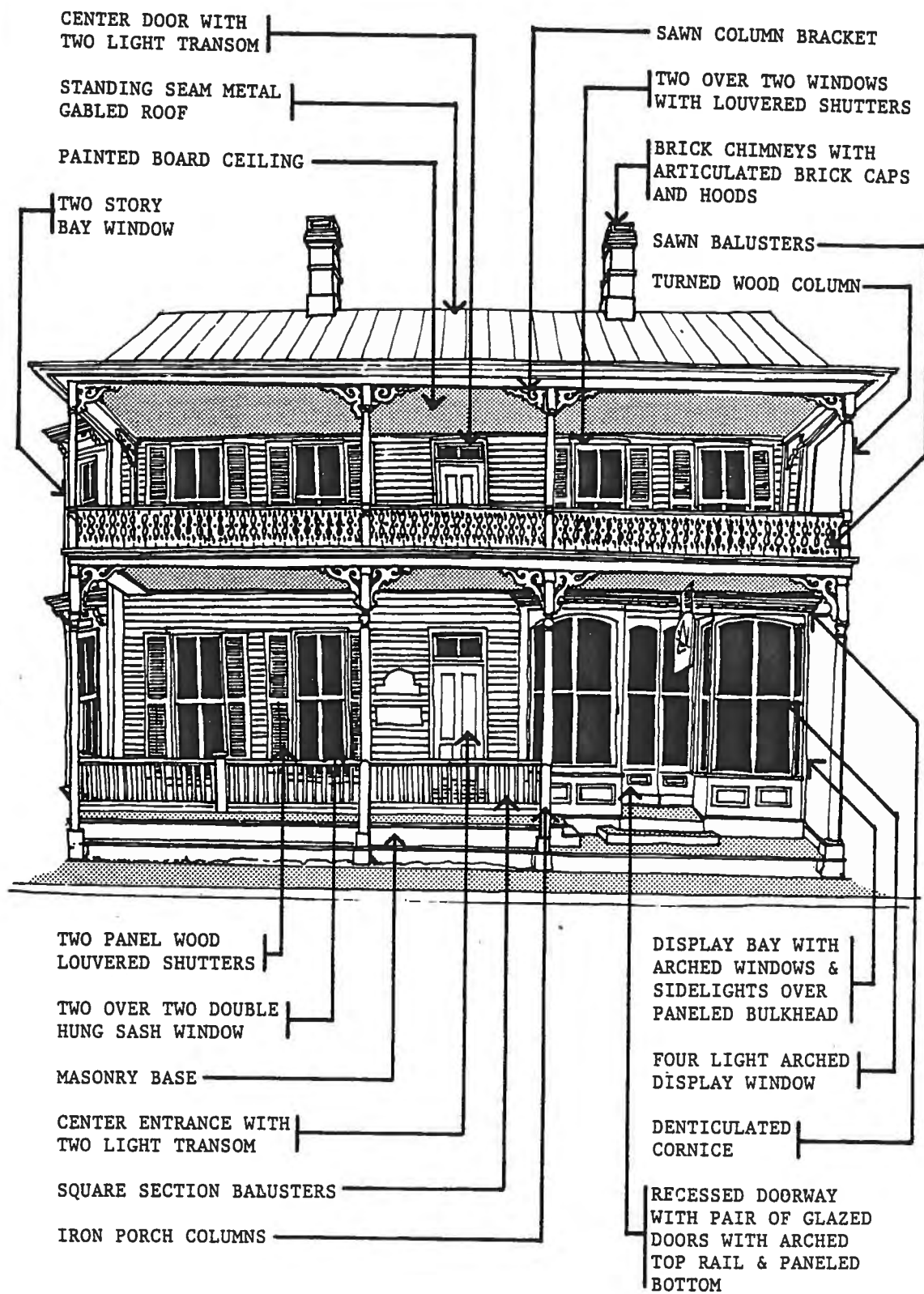
3. If this evidence cannot be found, a study of similar buildings built nearby, at approximately the same time, should be made to determine as closely as possible what the design of the original element must have been.

4. The replacement element can be either an accurate, well researched restoration of the original or a new design using the original materials, form, size, scale and color. It should be designed so that it can be identified as not having been part of the original historic building.



II. NOT RECOMMENDED

1. Do not sandblast or use any form of grit in the cleaning of masonry. *soldier course*
2. Do not clean masonry with water when there is a change of freezing temperatures.
3. Do not use high pressure streams of water to clean masonry.
4. Do not use any strong chemical solutions to clean masonry. Do not use any chemical solutions unless they have been successfully tested in a small area of the masonry.
5. Do not remove paint from a painted masonry wall.
6. If paint removal is required, do not use chemicals that will harm the stone, brick or mortar.
7. If paint removal is required, do not remove paint that is firmly bonded to the masonry.
8. Do not use colors inappropriate to the building or district.
9. Do not use power tools to remove mortar joints.
10. Do not use mortars that do not match the original mortar in chemistry, strength, color and texture.
11. Do not change the joint dimension or configuration.
12. Do not replace more masonry than is absolutely necessary for the preservation of the structural integrity of the masonry.
13. Do not replace original masonry elements with elements designed to be inconsistent with the original work in material, scale, size, texture, color or detail.



GLOSSARY

GLOSSARY

A

ABACUS - the slab that forms the topmost part of the capital of a column, shaft or chimney.

ACANTHUS LEAF - the leaf of a thistle-like plant that was stylized and used as a design motif in historic architecture. They are featured on the capitals of Corinthian columns.

ANCON (ANCONE) - a scrolled, bracket-like projection used to support a cornice or entablature over doors or windows. Also a bracket or console.

ANGLE BRACKET - a bracket projection that is not at right angles to the wall.

APEX - the highest point on any structure.

APRON - a piece of exterior finished trim used under a windowsill, serves as weather protection and decoration.

ARABESQUE - 1) a complex, overall pattern of geometric or stylized natural forms.

ARCADE - 1) a line of arches and their supporting columns. 2) a covered walkway with a series of arched openings along one or both sides.

ARCHITRAVE - 1) the part of an entablature directly above the column capital. 2) the molding surrounding a window or door.

ASHLAR (ASHLER) - building stone that has been cut or hewn to a square shape.

ASTRAGAL - a piece of molding attached to one side of a pair of doors or windows used to cover the joint between them when they are closed.

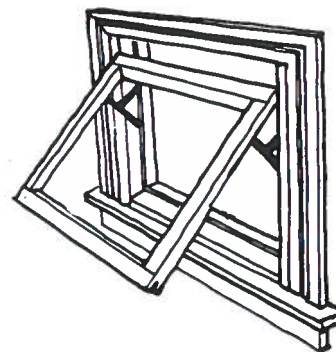
AWNING BLIND - an exterior blind (shutter) hinged at the top used for light control on a double hung window.

AWNING WINDOW - a window that is hinged at the top and swings to the outside.

AXIALITY - the symmetrical arrangement of a design about an axis.



ACANTHUS LEAF



AWNING WINDOW

B

BACKBAND - an outer molding used to cover the edge of a window or door frame.

BALUSTER - small vertical members supporting a railing.

BALUSTRADE - the entire railing including the balusters and rails.

BARGE BOARD - trim facing the eaves of a gabled roof. Often ornamented with decorative elements of patterns cut into the board. Also called: gableboard, vergeboard.

BASE (of Column) - the lower part of a column, wider than the shaft, resting on the plinth.

BAT - a portion of a brick.

BATTEN - a wood strip placed over a flush seam between two boards.

BAY - 1) a single unit of a building that is made up of a group or series of similar units. 2) a building projection with a bay window.

BEAD - 1) the convex, rounded end of a piece of wood trim. 2) a narrow piece of wood trim against which a door or window closes. Also called: stop bead.

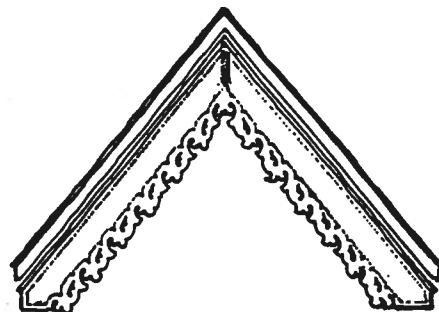
BEAD MOLDING - small half round molding. Also called: half round, roundel, baquette.

BEADED MOLDING - a piece of wood trim with a convex rounded detail at one or both edges.

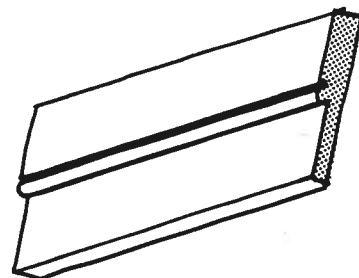
BELT COURSE - a horizontal band of masonry or wood that extends across the face of a building. Sometimes this band is molded or carved and projects from the surface of the building. See stringcourse.

BEVELED SIDING - an exterior wood siding used generally on frame construction. The boards are installed horizontally and lap over each other. Also called: clapboard or lap siding.

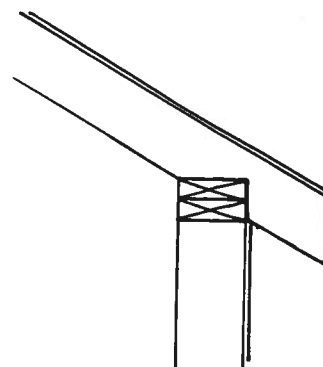
BIRDS MOUTH - a cross grain notch made at one end of a rafter to allow it to rest on another wood member.



BARGE BOARD



BEAD MOLDING



BIRDS MOUTH

BOARD AND BATTEN - a siding technique generally used for frame construction. Wide siding boards are placed vertically side by side. A narrow board (or batten) is placed over the joints between the siding boards.

BOCA - The acronym used by the Building Officials and Code Administrators International, Inc. This organization publishes the "Basic/National Building Code" used in many parts of the United States.

BOW WINDOW - a curved bay window made up of a continuous series of window sash forming the curve. Also called: compass window.

BOX COLUMN - a column constructed of wood usually square or rectangular in shape.

BOX CORNICE - a hollow cornice made of boards and molding. Also called: closed cornice, boxed cornice.

BOXED EAVES - eaves that are closed in by boards.

BRACKET (ANCON) - a support element projecting from a wall used to hold the weight of other trim such as cornices. Often decorative rather than functional.

BRACKETED STAIR - a stair with decorative brackets applied to the outside string under the nosing at the ends of the treads.

BRICK VENEER - a method of construction where brick facing is laid but is not structural.

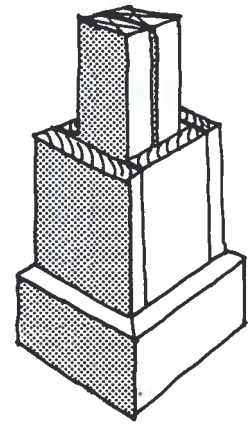
BROACHED SPIRE - a spire with an octagonal upper shaft and small triangular elements at the bottom which form the transition to the square base.

BROKEN PEDIMENT - an ornamental pediment that is open at the apex. The open space is often filled with a decorative urn or cartouche.

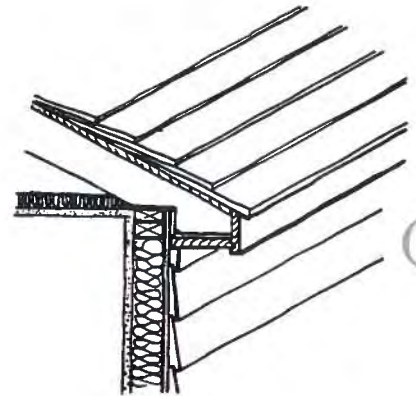
BUCK - the frame assembly around a doorway or window that forms the rough opening.

BULLNOSE, BULL'S NOSE - a member with a rounded edge such as stair treads, window sills, counter tops or ceramic corner tiles.

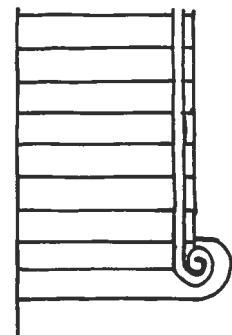
BULL NOSED STEP - the lowest step or steps in a flight of stairs that has one or both ends rounded. These ends often extend beyond and around the newel post.



BOX COLUMN



BOX CORNICE



BULL NOSED STEP

BULL'S-EYE - 1) a piece of ornamental trim with a series of concentric circles carved or molded into it. 2) a glazed or louvered, round or oval opening. Also called: *oculus* or *oeil-de-boeuf*.

C

CABLING, CABLE MOLDING - an ornamental piece of trim which is carved or molded to appear like a cable of twisted strands.

CANT BAY, CANT WINDOW - a bay window with sides that are at less than right angles to the wall of the building.

CANTILEVER - a structural member which projects beyond its support.

CAPITAL - the uppermost member, usually decorated, of a column.

CASED BEAM - a horizontal structural member which has been enclosed in another building material.

CASED POST - a vertical structural member which has been enclosed in another building material.

CASEMENT - a window sash which swings open like a door, and is usually hinged on one side.

CAULKING - a water proof material used to seal cracks or joints. Also called: *cogging* or *corking*.

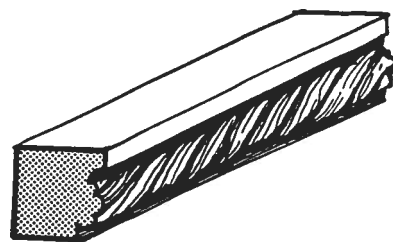
CHIMNEY CAP - the crowning termination of a chimney. Also called: *bonnet*, *chimney hood*, or *cornice*.

CLAPBOARD - exterior wood siding used on frame construction. The boards are installed horizontally and lap over each other. Also called: *bevel siding* or *lap siding*.

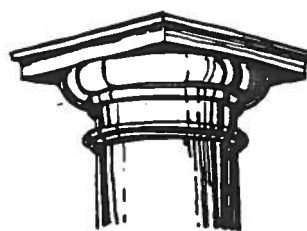
CLASSIC ARCHITECTURE - excellent examples of buildings from any period. Usually used to describe architecture of a formal rather than romantic style.

CLASSIC REVIVAL ARCHITECTURE - architecture of the nineteenth century based upon the Classical architecture of ancient Greece and Rome.

CLASSICAL ARCHITECTURE - the architecture of ancient Greece and Rome.

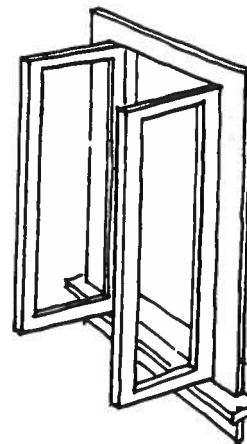


CABLE
MOLDING

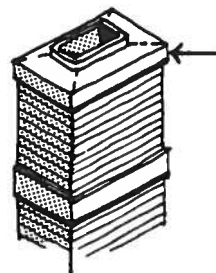


ABACUS
ECHINUS
NECKING
ASTRAGAL

CAPITAL



CASEMENT



CHIMNEY CAP

CLERESTORY - 1) the upper portion of a high wall that has windows in it. 2) windows placed in the upper portion of a wall.

CLOSED EAVES - eaves which project from the end of the roof that have been enclosed. Also called: boxed eaves.

CLOSED STRING STAIR - a stairway constructed in such a way that the treads are not visible from the side of the stair.

COMMON BOND, AMERICAN BOND - a form of masonry construction in which every fifth or sixth course are headers (laid in the opposite direction).

COMPASS WINDOW - a rounded bay window made up of a continuous series of window sash forming the curve. Also called: bow window.

CONSOLE - a scrolled, bracket-like projection used to support a cornice or entablature over doors or windows. Also called: ancon or bracket.

COPING - a protective cap on a wall, parapet or chimney. Frequently is curved or beveled to shed water. May be of stone, terra cotta, concrete, metal or wood.

CORBEL - a projecting course of masonry. Often one of several courses projecting in steps out from the face of a wall, shaft or chimney.

CORINTHIAN - the most elaborate of the three orders of Greek architecture. Characterized by a slender column surmounted with a bell shaped capital with volutes and rows of acanthus leaves.

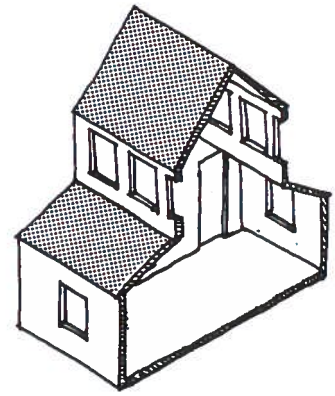
CORNER BOARD - exterior wood trim used at exterior corners with wood siding.

CORNICE - an ornamental band at the top of a wall usually a molded projection of wood, plaster or masonry.

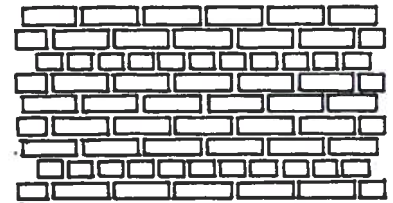
CORNICE RETURN - the area of a cornice as it continues at right angles around the corner of a building for a short distance. Often used at the gable ends of buildings.

CORONA - overhanging vertical section of a cornice.

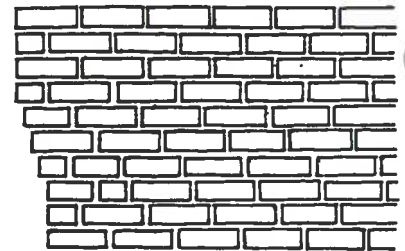
COURSE - a single continuous row of masonry running horizontally in a row bonded with mortar.



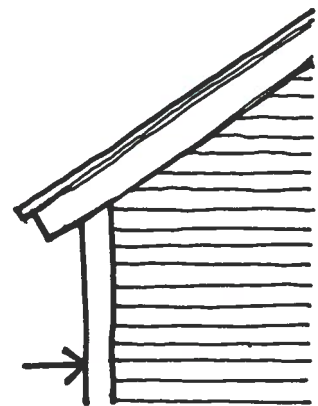
CLERESTORY



COMMON BOND



CORBEL



CORNER BOARD

CRICKET - a saddle shaped sloped structure used on a roof to divert water. Also called: saddle.

CROWN - 1) the uppermost feature. 2) the top of an arch or cornice.

CUPOLA - a small structure on a roof. Frequently provided with windows or louvers.

CYMA RECTA - a molding composed of two curves with a convex curve at the bottom meeting a concave curve at the top. Also called: Doric Cyma.

CYMA REVERSA - a molding composed of two curves with a concave curve at the bottom meeting a convex curve at the top. Also called: Lesbian Cyma.

D

DADO - 1) a long notch cut into a member to receive another member and form a secure joint. 2) paneling at the lower portion of a wall between the base and the chair rail. Also called: wainscot. 3) the middle part of a pedestal base between the pedestal plinth and pedestal cornice.

DENTILS - a series of small, evenly spaced rectangular blocks which form a tooth-like horizontal ornament, often part of a cornice or entablature.

DEPENDENCY - a small, subordinate structure attached to or near a major building.

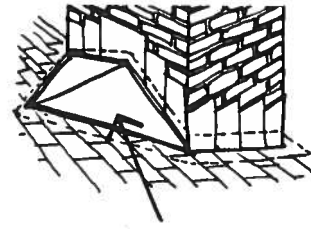
DOGLEG STAIR - a staircase with a half turn between flights without a wellhole. A staircase that turns back on itself.

DORIC - the earliest of the Classic orders of Greek Architecture characterized by heavy columns, no column base and a simple capital and entablature.

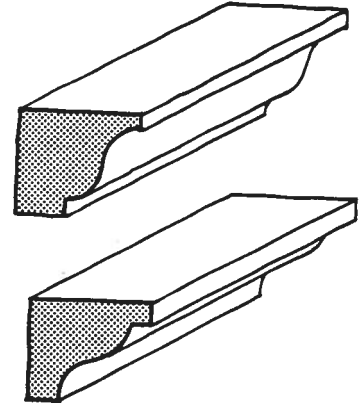
DORMER - a small shed built into a sloping roof often provided with windows or louvers.

DOUBLE HUNG WINDOW - a window with two sashes, one above the other, that slide vertically.

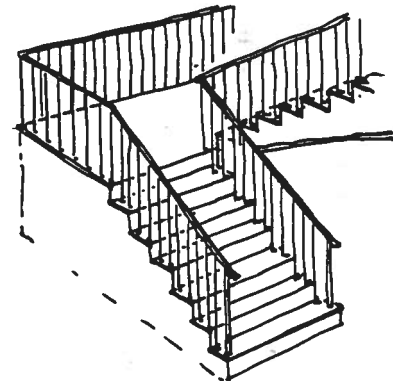
DOWNSPOUT - a rainwater leader which takes water from the roof gutters to the ground. Also called: conductor, downcomer, downpipe, leader, rain leader, rainwater pipe.



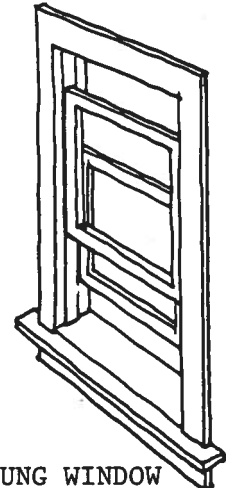
CRICKET



CYMA RECTA
CYMA REVERSA

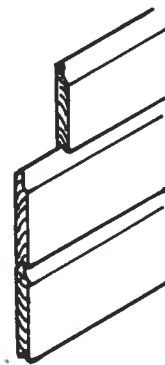


DOGLEG STAIR



DOUBLE HUNG WINDOW

DROP SIDING - horizontal wood siding which is notched so that each successive board fits over the board below it. Also called: novelty siding, rustic siding, weatherboard.



DROP SIDING

E

EAVES - the bottom edge of a sloped roof that projects over the edges of the building.

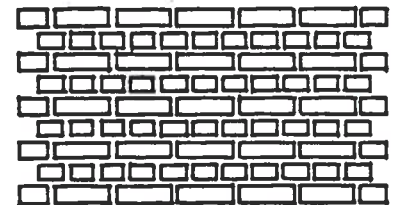
EGG AND DART - a decorative motif using egg shaped elements separated by vertical shafts. Also called: Echinus, egg and anchor, egg and arrow or egg and tongue.



EGG AND DART

ENGAGED COLUMNS - a column that is partially attached to a wall and not standing alone. Also called: attached columns.

ENGLISH BOND - a masonry construction technique where the brick courses alternate between courses of stretchers and headers.

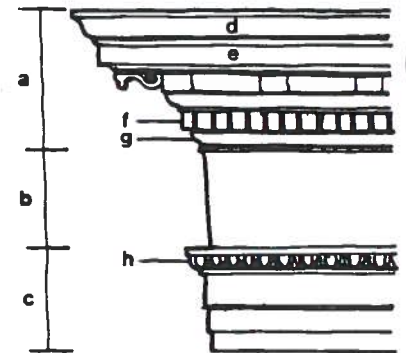


ENGLISH BOND

ENTABLATURE - a decorated beam supported by columns, composed of an architrave, a frieze and a cornice.

ENTASIS - a slight, intentional, convex swelling in the shaft of a column. Entasis prevents the illusion that a perfectly straight column is slightly concave.

EYEBROW DORMER - a low structure within the slope of a roof. This dormer does not have sides, the face of the dormer has a curved top. The roofing material bends up to cover the dormer. Usually built with a window or louver at the face.



ENTABLATURE

F

FANLIGHT - a half-round or elliptical window. Often used as a transom over a door or window. The muntins in the window form a fan.

FASCIA - (Facia) 1) any flat faced trim set horizontally. 2) the eave board at the lower edges of a sloped roof.

FENESTRATION - the pattern made by the windows in the facade of a building.

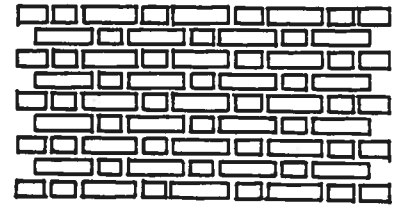
- (a) cornice
- (b) frieze
- (c) architrave
- (d) cyma recta
- (e) fascia
- (f) dentils
- (g) cyma reversa
- (h) egg and dart pattern

FESTOON - a trim molding of garland or swag which gives the representation of flowers, fruit, leaves or fabric.

FINIAL - the topmost ornament on a newel, roof, spire or shaft. Also called: acroterion, ball, cap, crop, knob, pineapple, pommel, pomel.

FLAT ARCH - an arch that is nearly horizontal at its inside curve.

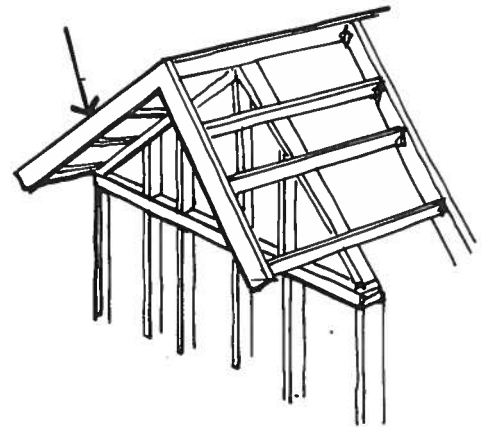
FLEMISH BOND - a masonry construction technique where the brick is laid in an alternating pattern of headers and stretchers within the same row. In each succeeding row the headers are placed over the center of the stretcher below.



FLEMISH BOND

FLUTED - a member that has regularly spaced, concave, parallel grooves in its face. Usually on the surface of a column or pilaster. Also called: channeling.

FLY RAFTER - a rafter projecting beyond the wall below. Usually at the gable ends of a roof.



FLY RAFTER

FOLIATED - stylized leaves often applied to molding or capitals.

FRIEZE - 1) ornamental molding which forms a decorative band around a room or building. 2) a horizontal band often decorated with sculpture (bas relief) between the architrave and the cornice in an entablature.

G

GABLE - a triangle wall enclosed by the sloping ends of a double pitched roof.

GABLEBOARD - a decorated or carved board which hangs from the projecting end of a gable roof. Also called: bargeboard, vergeboard.

GABLE ROOF - a double pitched roof.

GABLE WALL - the end walls of a structure with a double pitched roof. The top of the wall matches the triangular shape of the roof.



GABLE WINDOW

GABLE WINDOW - a window set in a gable wall or shaped like a gable.

GALLERY - 1) a space used for display or circulation.
2) an open porch serving an upper floor of a building.

GAMBREL ROOF - a roof with two slopes on each side of the ridge, the lower slope is steeper than the upper. Often described as a mansard roof.

GAUGED ARCH - an arch made up of wedge shaped masonry units which have been cut so that their sides radiate from the center of the arch.

GERMAN SIDING - exterior wood siding which is notched like shiplap siding but has a concave upper edge.

GINGERBREAD - highly ornamental, decorative carvings and open trim appearing on American buildings in the mid to late nineteenth century.

GLAZING - glass set into a frame.

GROUT - a mortar mixture used to fill joints in masonry or tile and to provide solid fill under structural members.

GUTTER - a metal trough installed at the lowest edges of a roof to catch rain water. Gutters were made of wood in earlier times.

H

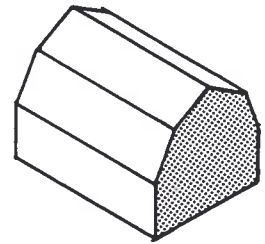
HEADER - a masonry term where the brick or block is set so that its shortest face is flush with the face of the wall.

HERRINGBONE - a masonry term where brick or block is set in a diagonal, "V" shaped pattern.

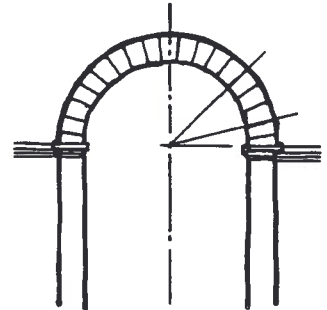
HIPPED ROOF - a roof shape with slopes on all four sides meeting at a common ridge.

HOOD MOLDING - a piece of molding trim which projects over a window or doorway. Also called: dripstone.

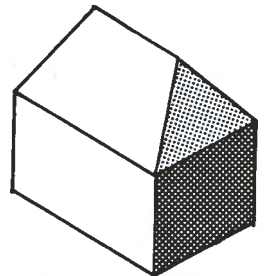
HOPPER WINDOW - a window with a sash with hinges at the bottom edge that opens inward. Also called: hospital window, or hopper light.



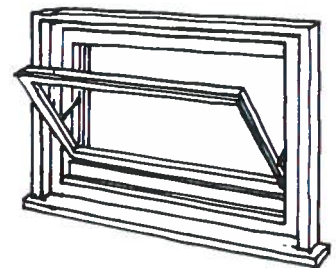
GAMBREL ROOF



GAUGED ARCH



HIPPED ROOF



HOPPER WINDOW

I

IONIC ORDER - one of the Classic Greek orders of architecture. The columns have articulated bases, shafts with entasis, and capitals featuring volutes at each corner. This order has less heavy features than Doric and is less ornate than Corinthian.

J

JERKINHEAD - an end of a double-pitched roof that has been hipped at the top producing a truncated gable end wall. Also called: clipped gable, hipped gable, or shreadhead.

JOIST - one of a series of horizontal parallel structural members supporting a floor or ceiling.

L

LAMBS TONGUE - the end of a rail extending beyond the last baluster and curved to have a shape similar to a tongue.

LANTERN - a windowed cupola on a roof or dome.

LANCET WINDOW - a tall narrow window with a pointed arch at its top. Used extensively in Gothic and Gothic Revival architecture.

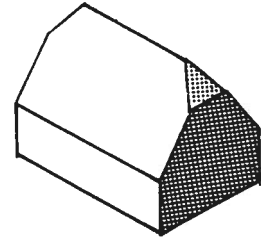
LATTICE - a grid made of narrow strips used as screening. May be made of wood, plastic or metal.

LEADED GLASS - a window made of small panels of glass, clear or colored, held together by lead comes or sash bars.

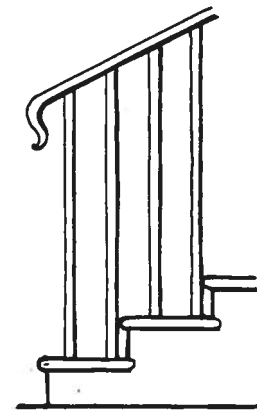
LEADER - a downspout for carrying rainwater from the gutter to the ground.

LEAF AND DART - a classic motif used in moldings. A stylized pattern of alternating leaves and spear shapes.

LEAN-TO - a secondary structure built adjacent to a larger building. A single sloped roof slopes away from the larger building making the smaller structure appear to be leaning on the larger.



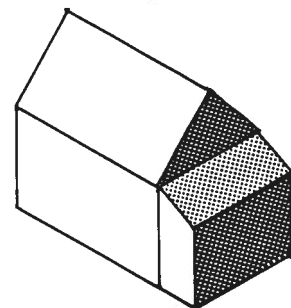
JERKINHEAD



LAMBS TONGUE



LANCET WINDOW



LEAN-TO

LINK DORMER - a dormer that joins two parts of a roof and often houses a chimney.

LINTEL - a horizontal wood, stone or metal structural beam that carries the weight of a wall over a door, window or other opening.

LOZENGE - a small pointed window with four curved sides set in the space between the tops of two lancet windows.

M

MANSARD - a roof with a steeply sloping face often over the top floor of a building. The term is also used to describe a gambrel roof.

MASONRY - a form of construction involving the joining of stone, brick or block resulting in finished paving, walls, veneer, and vaulting.

MASS - having to do with the size and bulk of a building. Important in judging the relationship of one building to another or one part of a building to the rest of the building.

MEASURED DRAWINGS - an architectural drawing of an existing building, drawn to scale from measurements taken at the site.

MEDALLION - a piece of ornamental trim, usually oval or square, which is carved or molded, often representing an object in relief.

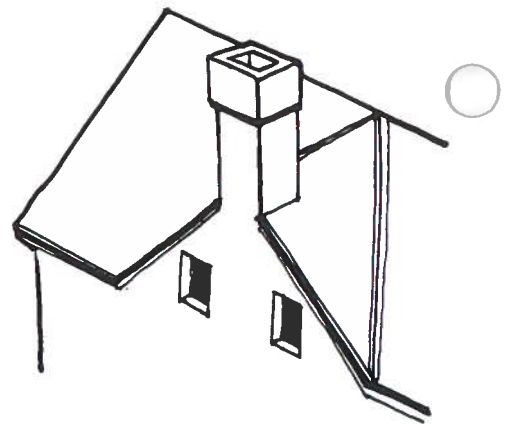
MODILLION - a horizontal, scrolled, bracket which supports a cornice.

MOLDED BRICK - 1) a decorative brick specially shaped.
2) common brick which is neither cut or pressed.

MOLDING - a piece of decorative trim used to cover joints and introduce varieties of contour into edges or surfaces.

MULLION - a heavy vertical member between adjacent doors, windows or panels.

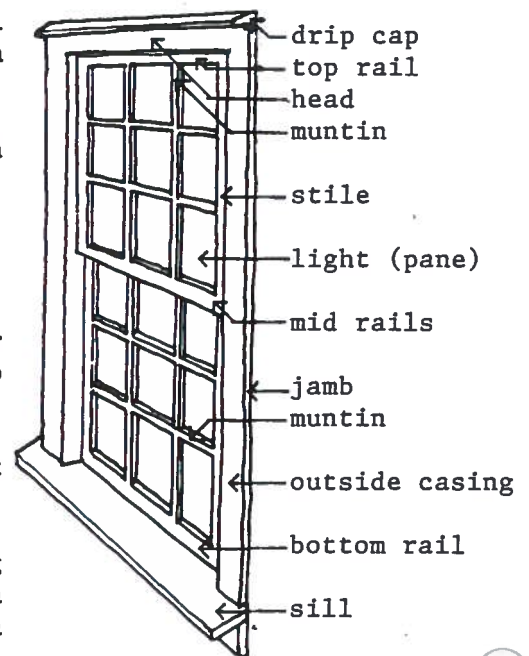
MUNTIN - 1) a light vertical or horizontal framing member to hold panes in a door or window. 2) a light vertical member parallel to the stiles of a door providing support for the door panels. Also called: glazing bar or sash bar.



LINK DORMER



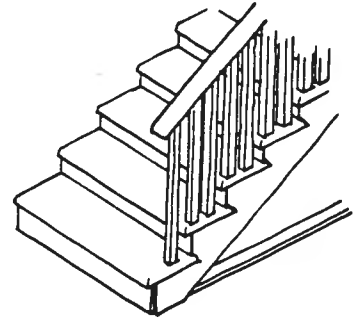
LOZENGE



N

NEWEL POST - an ornamental post at the head or foot of a staircase which supports the railing.

NOVELTY SIDING - exterior wood siding which is notched like drop siding but has a concave upper edge. Also called: German siding, shiplap siding.



OPEN STAIR

O

OGEE - a double curve found in ornamental trim resembling the letter 'S'.

OPEN CORNICE - the band at the top of a wall made up of the exposed ends of rafters with finished trim between them at the face of the wall.

OPEN RISER STAIR - a stairway without risers.

OPEN STAIR - a stairway with treads and risers that can be seen from the side. Also called: open string stair.

ORDER - standardized designs based upon Classical Greek and Roman building archetypes. Each order is identified by the design of the distinctive design of the columns and entablatures used. The Greek orders were Doric, Ionic, and Corinthian. The Tuscan and Composite orders were Roman.

ORIEL - a small projecting bay extending interior floor space.

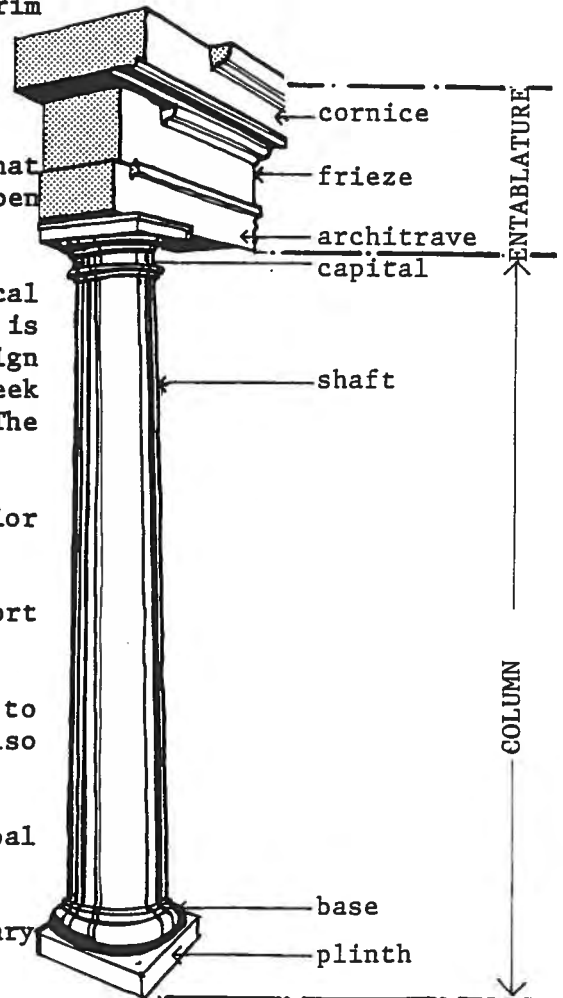
OUTLOOKER - a rafter which projects out to support roof construction beyond the face of a building.

OVERLAPPING ASTRAGAL - vertical molding attached to the edge of one leaf of a pair of doors. Also called: wraparound astragal, astragal.

OVERSAIL - anything that projects beyond the principal face of a building.

OVERSAILING COURSE - a row or group of rows of masonry that project beyond the face of a wall.

OVOLO - convex molding with a square projection at the top and bottom. Usually the convex portion is a quarter circle or ellipse.



TUSCAN ORDER COLUMN

OXEYE - 1) a piece of ornamental trim with a series of concentric circles carved or molded into it. 2) a round or oval opening maybe louvered or glazed. Also called: bulls-eye, occulus or oeil-de-boeuf.

P

PALLADIAN WINDOW - a large window divided into three panels with the middle one arched and wider than the other two. Also called: Venetian window, Diocletian window.

PANEL - 1) a sheet material used as a wall covering. 2) a flat surface recessed below the surrounding area set off by molding and held in place by rails and stiles.

PARAPET - 1) a low wall, especially at a roof edge. 2) A fire wall or party wall that extends above the roof line.

PATERA - a piece of round ornamental trim often decorated with stylized leaves, petals and such. Also called: roundel or rosette.

PAVER - a tile, stone or brick used as a floor, deck or ground surfacing material. Also called: paving stone, paving brick or paving tile.

PAVILION - 1) a small subsidiary structure often used for special purposes. 2) an ornamental, temporary structure or tent.

PEDESTAL - a short base on which a column or statue is placed.

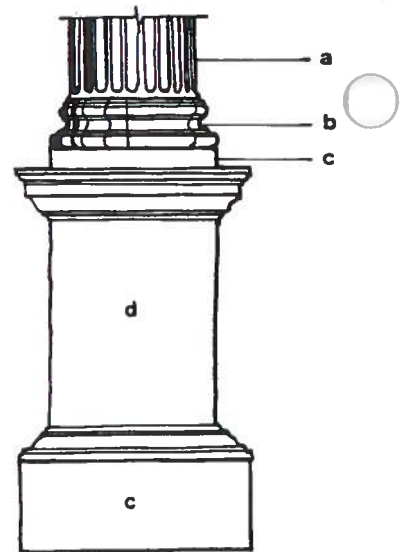
PEDIMENT - a triangular or arched element at the gable end of a building or over a door, window, dormer or porch.

PENT ROOF - a roof sloping in one direction. A shed roof.

PILASTER - a column partially built into a wall. Also called: engaged column.

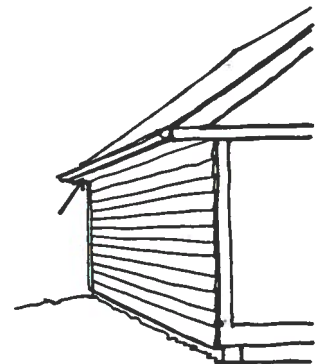
PLANCEER - (Plancier, Plancer, Planch) the underside of a projecting element such as a roof overhang or cornice. Also called: soffit.

PLINTH - the lowest part of a base under a column, or door frame.



PEDESTAL

- (a) fluted column
- (b) scotia
- (c) plinth
- (d) dado



PLANCEER

PLINTH BLOCK - the base trim piece at the bottom of a door frame trim. Usually slightly higher than the base trim.

PLINTH COURSE - a base course of masonry.

PORTAL - an ornamental entryway or gate to a building or courtyard.

PORTE COCHERE - a covered entryway or porch large enough to accommodate vehicle access.

PORTICO - a covered entrance porch usually supported by columns.

PROPORTION - the relationship of one element to another such as the ratio of the height to the width of a building's facade.

PURLIN - light structural roof members resting on the rafters and supporting the roof deck or roofing.

Q

QUARTER ROUND - a piece of finish trim shaped in the form of a quarter circle.

QUEEN ANNE ARCH - a half-round arch flanked by a flat beam at each side. Used over a Palladian window.

QUIRK - a groove or notch used to ornament a member.

QUOIN - a masonry term referring to a stone or brick used at an external corner or wall edge. Also called: coign or coin.

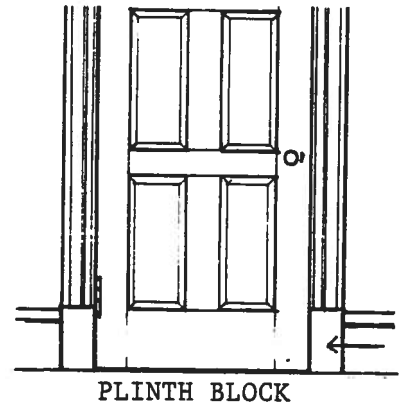
R

RAFTER - one of a series of sloping structural members to which the roof is attached.

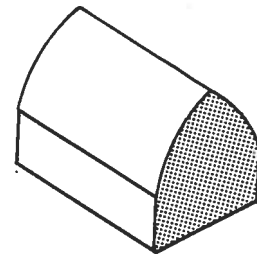
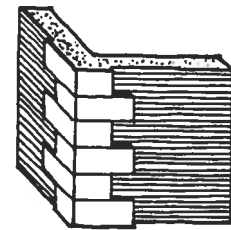
RAG WORK - rough stone masonry construction laid in a random pattern, usually thin flagging laid horizontally.

RAINBOW ROOF - a double-pitched roof with slightly bowed roof planes. Also called: bow roof.

RAKE BOARD - a piece of board trim which follows the sloping edge of a gable.



QUOIN



RAINBOW ROOF

RAKING CORNICE - a piece of ornamental trim which follows the sloping edge of a gable.

RAKING MOLDING - any ornamental trim or molding which follows a slope or ramp.

REEDED - an ornamental piece of trim which is carved or molded in a half round shape and has the appearance of reeds lying side by side. The reverse of this ornamentation is fluting.

RETURN MOLDING - a piece of trim which finishes the side of a projection as for a stair tread, mantel or cornice.

REVEAL - the depth of a window or door opening.

RIDGE - the uppermost line of the roof where the slopes meet.

RIDGEBOARD - the uppermost structural member of a roof on which the rafters rest. Also called: ridge pole, ridge piece, ridge plate, ridge beam, or ridge rafter.

RINCEAU - A decorative strip cut to resemble a repetitive curving vine-like plant with leaves.

RISER - the vertical portion of a step in a stairway.

ROCCOCO - an ornate architectural style marking the closing years of the Baroque Period in the late seventeenth century. Particularly popular in France, the style was known for its light colors and finely detailed thin elements.

ROSETTE - a piece of round ornamental trim carved or molded in the shape of stylized flowers.

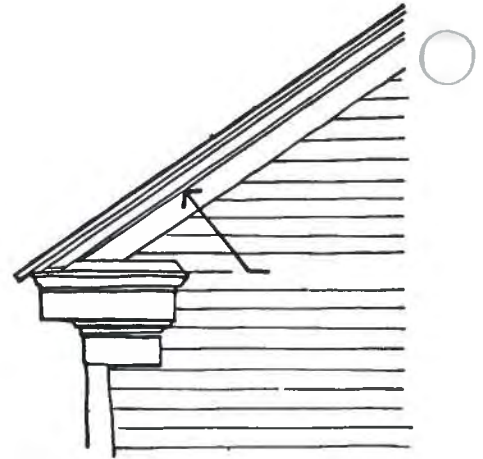
ROWLOCK - masonry laid in a manner that exposes the ends of the bricks or stones.

ROWLOCK ARCH - a masonry arch laid so that the smallest face of the bricks are exposed.

RWL - an abbreviation for rain water leader.

S

SADDLE - 1) a saddle shaped sloped structure used on a roof to divert water. 2) a threshold. Also called: cricket.

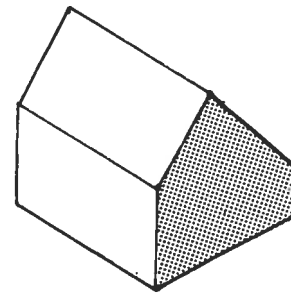


RAKING MOLDING



REVEAL

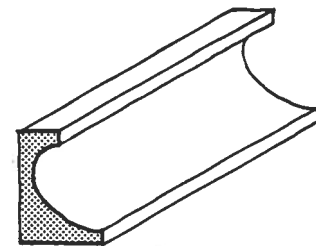
SALTBOX - The name given to buildings with two stories at the front and a single floor in the rear. The roof has a short pitch in front and long pitch that extends almost to the ground in the back. A popular American house form in the 17th and 18th centuries, particularly in New England.



SALTBOX

SASH - part of a window; the frame that holds the window panes. May be fixed, vertically operable (double-hung) or hinged as in a casement, awning or hopper window.

SCALE - 1) the apparent visual relationship between a building and a human being. By looking at the size of a door, window or step, the size of the rest of the building can be determined. 2) the size of a drawing in relation to the size of an object such as the scale of a drawing being 1" = 10'.



SCOTIA

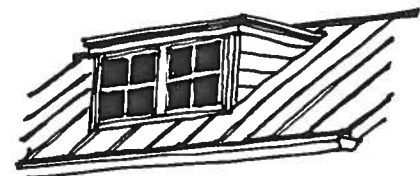
SCOTIA - a piece of molding or trim that is very deeply concave. Also called: gorge, trochilus.

SCROLL - a piece of ornamental trim shaped in a spiral, similar to a volute.

SET BACK - an ordinance or code requirement, the minimum distance away from a property line that one may place a building.

SHAKE - a thick tapered exterior covering unit similar to, but thicker than, a shingle. Frequently hand split from short pine, cedar, redwood or oak logs.

SHEATHING - boards installed over the framing of the walls and roof of a building providing the base for the finished roof or cladding. Also called: sheeting.



SHED DORMER

SHED DORMER - a dormer window structure with a single pitched roof sloping in the same direction as the roof in which it is placed.

SHED ROOF - a single pitched roof. Also called: pent roof.

SHIPLAP - wood siding that has a rabbited edge that overlaps the piece below it. Also called: weatherboard.

SIDELITE - a narrow sash installed beside a door or window. Also called: winglight, margin light, flanking window.



DOOR WITH SIDELITES

SILL - 1) the lowest structural member in frame construction which rests on the top of the foundation. 2) the lowest part of a window or door frame.

SILL COURSE - in masonry construction, a course set at a door or window sill usually projects from the face of the wall.

SKIRT ROOF - a false roof which appears between stories of a building shading the windows and doors on the first floor.

SOFFIT - the exposed underside of any overhanging building component. Also called: plancier or planch.

SOLDIER - in masonry construction when a brick or building block is set on its end with its longest face exposed.

SOLE, SOLEPLATE - the horizontal base member under the studs in frame construction.

SPLINE - a thin piece of material set in a notch in the edge of two adjacent members forming a stronger joint.

SPANDREL - 1) the triangular space between the curves of two arches. 2) the horizontal band at the floor line separating strips of windows on adjacent floors of a building.

SPINDLE - a turned baluster or short turned member in fretwork.

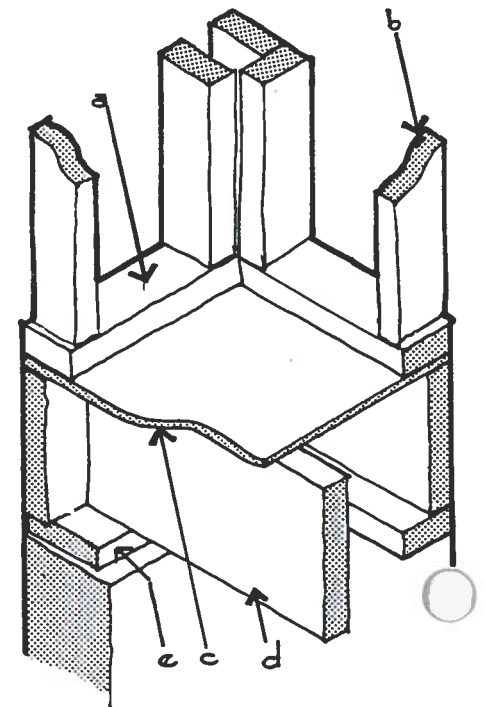
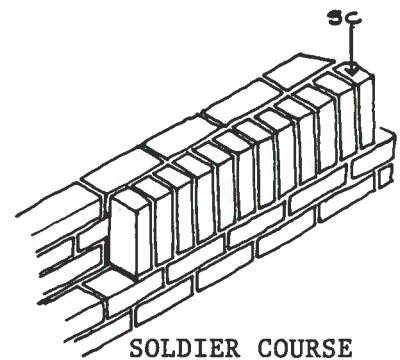
STANDING SEAM - a type of metal roof construction where the seams of the metal are folded up and then over on themselves.

STOOP - a small porch, usually with several steps, at the entry to a building.

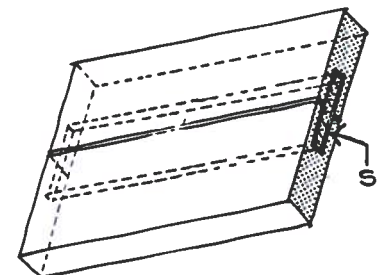
STRETCHERS - bricks or blocks laid so that their longest length is exposed.

STRING - a sloping structural member cut to receive the treads and risers of a stair.

STRINGCOURSE - a horizontal stone or brick band across the face of a building. Sometimes this band is molded or carved and projects from the surface of the building. Also called: belt course.



- (a) soleplate
- (b) stud
- (c) subfloor
- (d) floor joist
- (e) sill



SPLINE

SWAG - a molding in the form of a garland or festoon representing flowers, fruit, leaves or fabric.

T

TENON - a narrow extension on a member that is inserted in a cavity or mortise to form a secure joint.

TOP RAIL - the uppermost horizontal, structural member of a door, window sash or wall panel.

TRANSOM - 1) a window above a door or another window.
2) a horizontal member over a door or window usually made of stone or wood.

TREAD - the flat part of a step.

TREAD RETURN - the continuation in a horizontal band of the step in an open stair.

TURRET - a small tower frequently at the corner of a building.

TUSCAN ORDER - an early Roman order similar to the Greek Doric Order except that there were bases for the columns. The columns were usually more slender than Doric columns.

TYMPANIUM - the triangular or arched space enclosed within the frame of a pediment. Also called: tympan.

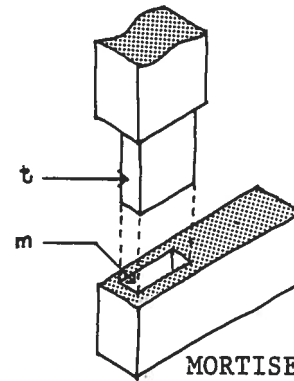
V

VALLEY - the trough formed when two sloping, non-parallel planes of a roof meet.

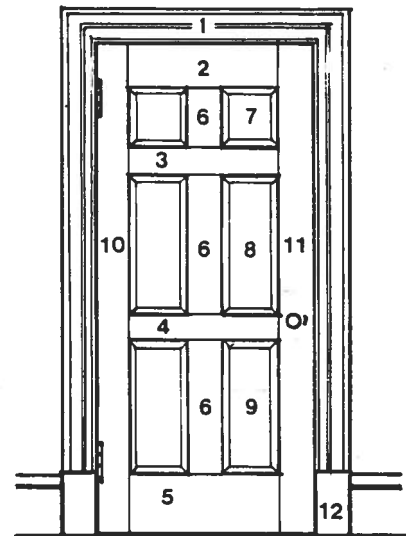
VENEER - a decorative covering of any material. Masonry veneer is a facing of brick or stone that is not load bearing.

VERANDA - a wide covered porch on the outside of a building for summer use. Also called: verandah.

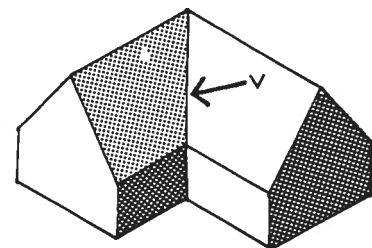
VERGEBOARD - a decorated board on the projecting edge of a gable roof. Also called: bargeboard.



MORTISE AND TENON



- (1) architrave
- (2) top rail
- (3) frieze rail
- (4) lock rail
- (5) bottom rail
- (6) muntin
- (7) top panel
- (8) middle rail
- (9) bottom panel
- (10) hanging stile
- (11) shutting stile
- (12) plinth



VALLEY

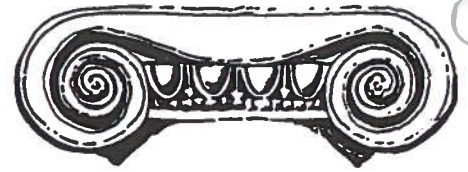
VOLUTE - 1) an ornamental spiral found on Ionic, Corinthian or Composite capitals. 2) the spiral at the end of a stair rail.

W

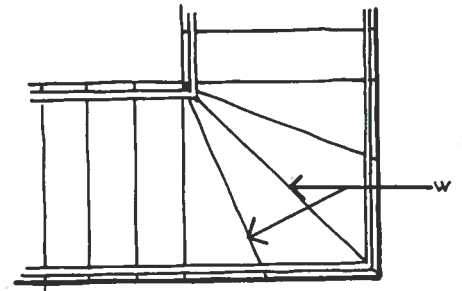
WATER TABLE - an exterior, projecting, horizontal band sloped to shed water at the base of a building. Also called: base course, drip cap or offset.

WEATHERBOARD - a type of horizontal wood siding with a notched edge that allows each board to fit over the board below it. Also called: drop siding.

WHEEL STEP / WINDER - a triangular step in a spiral or turned stair.



VOLUTE



WHEEL STEP

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